

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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MAY GARLICK.

MRS. EUGENE ROOK.



Mrs. Eugene Rook, whose portrait appears with this, is the wife of Eugene Rook, the well-known manager of the Youngstown, O., Opera House. Mrs. Rook has been associated with her husband in the box-office of that house as well as in the management of the De Haven Comedy company, and has shown business ability unusual in a woman. Mrs. Rook numbers among her friends many members of the theatrical profession, and her aptitude for the practical side of the stage has led the newspapers of her town and vicinity to speak of her as "a type of the new woman who adds character and independence to her sex."

MR. MORRISON'S BIG PRODUCTION.

Lewis Morrison has signed a contract with Manager Atkinson for the production of *The Privateer* at the Bowdoin Square Theatre, on Sept. 14 next. The time secured covers four weeks, with the privilege of an extension beyond that term. This will be the only outside attraction at the Bowdoin Square next season outside of Mr. Atkinson's own ventures, as he has decided to devote the house to productions of his own. After the Boston engagement Mr. Morrison will bring *The Privateer* to New York for a run of four weeks or longer. The rest of the season will be played in first class theatres in the large cities only, and a visit will be paid to the San Francisco and Pacific slope under the auspices of Al Hayman, who has already booked it in the various houses in which he is interested.

The *Privateer* promises to be one of the most elaborate and costly productions of next year. It calls for a very expensive outfit of costumes, scenery, and mechanical and electrical effects. The play is a romantic drama, with a somewhat melodramatic tone; but its plot and the treatment of it are said to be of a high order and entirely in keeping with the class of work with which Mr. Morrison has been identified, although he will be seen in a part distinctly different in character from anything in which he is known to the public.

The production, which will involve an outlay of between \$15,000 and \$20,000, will be supervised by the celebrated expert, J. Carl Mayrholer, who came to this country originally to produce the splendid scenic spectacles called *Urania*, from *Chaos to Man* and *Urania*, which Andrew Carnegie instituted at Carnegie Music Hall. The marvelous realistic effects which Mr. Mayrholer presented in the course of those entertainments were productive of amusement and enthusiasm. They were far in advance of anything ever seen before in this country. In *The Privateer* Mr. Mayrholer's genius will have the fullest scope, and he has undertaken to present certain effects which are wholly new to dramatic representations in the United States and which will add greatly to the illustration of the play.

He will also superintend the modelling of the scenery, which has been placed in the hands of one of our best-known artists. Much of it will be "transparent painting," in order to lend itself perfectly to Mr. Mayrholer's wonderful atmospheric effects. Mr. Morrison believes that the drama in itself is so strong that it would succeed without these adjuncts, but he intends to make the production of it remarkable in all respects.

The costumes, which will be a feature, as the story is laid in a picturesque period and locality, will be made in New York from designs that have been ordered in Paris. The music will be an important feature. A church organ, boy choir and chorus will be utilized.

Mr. Morrison intends to engage the strongest cast procurable. After the close of his present tour he will devote several months to preparations for *The Privateer*. He will send out also two companies to play *Faust*, and although he will no longer be seen as Mephisto the play will be equipped and presented by these organizations in a thoroughly complete manner.

FRANKLIN SARGENT'S PLANS.

Franklin Sargent intends this to be a busy season with the students of the American Academy of the Dramatic Arts. His Junior class is much larger this year than last and the Senior class includes several students of more than average ability. Mr. Sargent is arranging for a series of special matinees to take place periodically at one of the fashionable theatres. He has several dramatic novelties for production, some of which are European master pieces not yet seen here and also a few one-act plays by American authors. One of them is a dramatic impression by Arthur Horblow entitled *The Case of the Guard House Lawyer*.

NEWLY EQUIPPED.

The Hyperion Theatre, New Haven, is now fully equipped electrically, so that the largest and best of the New York and Boston successes can be presented on its stage, which has been completely remodelled and made suitable for the most elaborate productions. G. B. Burnell now calls attention to the good open time he has at this well-known theatre.

A NOVEL ASSOCIATION.

A number of New England theatre managers will meet in Hartford, Conn., shortly to form "an association for mutual protection against bagnormers."

TRILBY PIRATES IN THE WEST.

The injunction applied for in the Circuit Court of the United States for the Northern District of Illinois, sitting at Chicago, by Harper Brothers and A. M. Palmer, on Oct. 21, still continues on hearing before Judge Showalter, of that court, and in the meantime the preliminary order of injunction issued on that date continues in force.

The bill was directed against J. A. Fraser, Jr., the Rev. William G. Clarke, and the People's Institute, over which the Right Reverend Bishop Fallows exercises the principal control and censorship.

Fraser had engaged a professional company of actors, including Alf. Johnson, Charles Teriss, George Salisbury, Thomas J. Langdon, Francis Wainwright, and others less known even in the barnstorming regions of the West, and advertised that he was about to take issue with Du Maurier and Potter by putting on the stage his own original play, entitled *Trilby*, which was founded upon Nordier's old fairy story of the same name, and that his motive in so doing was to counteract the baleful influence of the Potter play and Du Maurier's brightening philosophy of life by giving to the public a story "as pure as a drop of dew in the heart of a highland rose."

But on the eve when this dew-drop was about to fall the unsentimental United States Court issued its injunction and nipped the highland rose in the bud, there being sufficient justification for so doing in the apparent imitation by Fraser in the nomenclature of the *dramatis personae* of his published cast, which was as follows:

Trilby—more correctly described as
Jennie McFarrel . . . Flora Mae Wainwright
Victor San Galli—a wandering musician with
mysterious powers . . . T. J. Langdon
Fergus McFarlane—the Laird of Rossness . . . George Salisbury
Little Billie—afterward Lord Rivermere . . . Charles Terriss
Taffy—otherwise known as Jonas . . . George Franklin
Dougal—of the Clan McFarlane . . . Alfred Johnson
Margaret McGregor—Jennie's Grandmother . . . Anna Cowell Hobkirk
Lady Atherton—Mother of Little Billie . . . Helen Baldwin
Maud—her daughter . . . Jess Rollins
Sylvester:

Act I.—Artists and Model—Hallowe'en.
Act II.—In Nature's Studio—The Hypnotist.
Act III.—Hotel Normandie, Cannes—Viper and Victim.
Act IV.—Freed from the Thrall—Wounded Hearts Made Whole.

A dress rehearsal of the play was given instead of a public performance, and according to the affidavits filed for the complainants in the bill, the performance demonstrated the fact that the Fraser version was only a paraphrase of the Potter play, with immaterial and inconsequential alterations. The plot and main incidents were imitated, and followed each other in the same sequence, and the personages of the play were near enough to the originals to establish substantial identity. The Nordier story bore no relation or resemblance to the play represented.

The motion to dissolve the injunction was subsequently made, and has since occupied the attention of the Court. Fraser has abandoned his contention that his play is based upon Nordier's story, and now takes the position that Du Maurier has taken his incidents from a variety of common sources. That Svengali is only Joseph Balzano of Dumas, *Trilby* on Sappho of Daudet, that Camille has been plagiarized, and that the return of *Trilby* as a great singer is in fact copied from his famous play, *A Hostler Heroine*, which was produced with great success and won golden opinions from the literati of London and Fairplay, Ind., and other centres of culture in that vicinage.

Harper Brothers and A. M. Palmer are represented by James Fanning Latham. The case will soon be disposed of.

A black flag actor, known throughout Michigan and Wisconsin as Arthur Windham, attempted a week's performance of *Trilby* in Wisconsin recently, beginning at Appleton on Oct. 28, but was promptly bottled up through their attorney, James Fanning Latham, to Judge Seaman, of the United States Circuit Court at Milwaukee, for the necessary restraining order. Windham left town on an early train. He had informed newspapers and others interested that he had license from A. M. Palmer and had paid \$200 for the privilege of presenting the play in that section. His dates at Oshkosh, Fond du Lac, and elsewhere were promptly canceled by local managers upon notice of Mr. Palmer's rights, given by his attorney.

THE THEATRICAL SYNDICATE.

The Brooks-Miner-McVicker syndicate has begun operations. It moved yesterday into a fine suite of offices in the Gilsey Building, and it is engaging people for the Goodwin-Morse musical farce, now called *Lost, Strayed or Stolen*, which will be their first production next September.

The literary adviser of the Syndicate has not yet been appointed and meantime the duty of receiving and considering manuscripts falls upon Joseph Brooks, who each day from 10 to 4 holds a *free* open to every aspiring dramatist in the country. While a Mexican man was there for a few minutes last Friday at least half a dozen earnest-looking dramatists with voluminous packages of MS. under their arms entered and besought an audience. Mr. Brooks, with his usual urbanity and patience, conferred courteously with them all and each author went away with at least the conviction that his play would be read if not accepted and produced by the Syndicate.

To THE MINNIE representative Mr. Brooks said: "It is an error to think that this syndicate will adopt an aggressive policy, or that we shall secure all the best people simply by offering them bigger salaries than they get from other managers. I do not care to say now what our exact policy is, but I can say it is not that. Everything is in progress. We are painting scenes, engaging people, securing plays and laying out time. I may soon be able to announce something more definite."

There is a possibility that Charles H. Burnham, formerly manager of the Star Theatre, will be connected with the syndicate.

FRANK MAYO DINED.

Frank Mayo, who has just finished an engagement in Pudd'nhead Wilson, at the Park Theatre, Brooklyn, was tendered a dinner by several prominent Brooklyners on last Friday evening at the Arlington Hotel, in that city.

George C. Mills presided, and made a brilliant speech, proposing the health of the guest. He spoke of the multifarious demands made by the drama upon its exponents, and declared that the dramatic art ranked second to none. He praised Mr. Mayo for his devotion to the highest ideals throughout his career, mentioning his work in Davy Crockett, Noddy, and Pudd'nhead Wilson. Mr. Mayo responded modestly and happily.

Those present included Foster L. Backus, Edwin Knowles, George Wotherspoon, Charles Woodworth, J. N. Quail, Charles Merritt, and Doctors Denison and Morgan.

MAY GARLICK.

May Garlick, who returns to her native land crowned by the most enthusiastic praise of the best musical critics of England and France, is regarded by many as the coming American prima donna. Miss Garlick was born in Galveston, Texas, and educated in Baltimore, Md. At an early age her voice showed tokens of its marvelous possibilities, and after a thorough training by the best teachers of this country, she went abroad to perfect her singing under the masters of musical culture in Paris. Eight years ago she became a pupil of Madame Anna de Grange, and the many friends she won by her voice were retained and endeared by her charming personality.

Miss Garlick achieved her first triumph in an exquisite rendition of the waltz song from *Romeo and Juliet*, at a matinee given by Madame Anna de Grange. The lavish praise she received would have turned the head of a less serious worker; but, unsatisfied, Miss Garlick still continued her study in an Italian repertoire under Madame de la Grange, and a French repertoire under the leading professors of the Grand Opera, having a separate master each for acting and phrasing. For six years she studied in Paris a repertoire which grew under the pressure of popular demand to thirteen operas in Italian and French.

At the request of the Prince of Wales, Miss Garlick sang at a special concert given under his patronage, where the Prince expressed to her personally his "pleasure at having the rare privilege of hearing such a voice." *Life*, of London, epitomized the verdict of the London press, when it said, "Miss Garlick is the biggest success of all wherever she sings."

Miss Garlick had accepted engagements to sing in Brussels, Lyons, Liege, and other important cities, when the illness of her mother forced her to break her contracts and come to America. Her best roles are Marguerite in *Faust*, the leading character in *Romeo and Juliet* and *La Traviata*, Elsa in *Lohengrin*, and *Manon*, all of which give opportunity for the display of her marvelous power as an actress as well as a singer.

Miss Garlick has been doubly dowered, for success in modern opera requires that the eyes as well as the ears of an audience be satisfied. She is young and beautiful, with rich golden hair, brown eyes, perfect features and a faultless figure. Her voice, which is soprano, combines dramatic and lyric qualities, with great passion, soul and sympathy. It is especially fine in execution and phrasing, and her scales and trills are clear, true and perfect. Miss Garlick is well known throughout the South, where she has thousands of admirers. These and the new friends she will make wherever she may sing will be glad to learn of her proposed appearance, which has been delayed by an unfortunate and serious accident, from which she is now slowly convalescing. She has contemplated making her American opening in Massenet's *Manon Lescaut*. All that her best friends can wish is that she may equal her European triumphs.

THE CASINO LEGAL NUBBLE.

The legal complications arising out of the lease of the Casino are as perplexing as a Chinese puzzle. When the Aronsons were ousted by Canary and Lederer a few months ago everyone concluded the matter was finally adjusted. But it is not.

Robert F. Bixby, the trustee, had won a preliminary victory in the Eighth District Court over the Casino company, and obtained temporary control of the building. Judge Giegerich, in the General Term of the Court of Common Pleas, last Monday reversed the judgment of the lower court. He held that a reservation in the lease of the rights of reentry by the lessor upon default in the performance of any of the covenants by the lessee would not be regarded as a provision for summary proceedings, but for an action in ejectment.

The Judge holds that according to the Aronsons' lease summary proceedings may be instituted for non payment of rent, but that default in the payment of taxes is not comprehended. It was because the taxes were not paid that Mr. Bixby began the action, on which an appeal was taken.

The case will be carried to the Court of Appeals, and it is not likely that Canary and Lederer will be disturbed for two years to come.

GOSSIP OF THE TOWN.

The Salter and Martin Uncle Tom's Cabin company is praised by Western papers.

Louis Martineti, now successfully appearing in *A Baggage Check*, will probably originate the leading comedy part in Charles A. Blaney's new play, *A Boy Wanted*.

Lilla Lind has made a hit as the Mexican girl in the opera *Yetta*.

A daughter was born to Charles and Ethel Fick in Chicago on Oct. 21.

According to a despatch from L. E. Cook, The Midnight Special played to a crowded house at the Academy in Rochester last week, Monday night.

Dick Ferris, manager of Ferris's Comedians, has leased the new Linden Theatre, Chicago, and will run it as a combination house.

Albert Wilson, of The Twentieth Century Girl company, was in Philadelphia under the care of a physician for congestion of the kidneys during the Pittsburg engagement of that company, but is now convalescent.

Fanny Davenport will present to all the ladies attending the Saturday matinees during her two weeks' engagement as *Giomanda*, at the Fifth Avenue Theatre, a photograph souvenir, consisting of five photographs of herself in character.

Will E. Boyer writes that George Thatcher and Raymond Moore are successful this season with *Cupid's Chariot*, and that Alma Earle has made a hit as *Christie* in that piece.

Frank L. Perley has secured for the Bostonians the American rights to Straus's new opera *Jubelde*.

The members of the Twenty-second Regiment N. G. S. N. Y. will go to see the Wizard of the Nile one night next week, Victor Herbert being an old friend of the regiment.

The Land of the Living, which played at the Columbus Theatre week before last, made a pronounced hit with the theatregoing people of Harlem. From Monday night standing room sold at a premium all the week. The engagement was peculiarly the most successful of the season, and had it not been for a stoppage of the sale of gallery and standing room tickets by the fire department authorities on the different nights during the week the attraction would have played to the largest week's business known in the history of the theatre.

Several of the personal friends of Eleanor Merriwether, author of the recently published novel, "As the Wind Blows," have forwarded by mail and express to her the copies of the novel they have bought, with a request for her autograph thereon. Miss Merriwether gladly responds to this

request, and in fact has autographed several other copies of the book ordered directly through her.

Several attempts have been made in Port Huron, Mich., to maintain a popular-price theatre in that city. The last effort bids fair to be successful, as the new Bijou Theatre, which was opened there Oct. 23 by Rudolph L. Cole as a popular-price house, is reported to be doing a fairly good business.

The Thrilby companies that happen to play in towns which have not been visited by any Thrilby company seem to find their audiences rather cool and unresponsive.

William S. Harkins and Myron Clegg have made decided hits in their respective parts in *The Land of the Living*.

Manager Hasson telegraphed *The Mirror* last week from Pawtucket, R. I., that *The Cotton King* opened there on Monday night, and although there was a big political rally for opposition every seat was sold at 6 o'clock.

Next season Willard Lee, of the Bonnie Scott company, will star in a play written by Herbert Hall Winslow and W. R. Wilson, entitled *The Everglades*.

M. S. Robinson, a theatre manager of Buffalo, will be the manager of the new Park Theatre, of Niagara Falls.

Henrietta Crosman has assumed the leading role in *Burnham* at the Boston Theatre.

Courtenay Thorpe is to become a member of the Girard Avenue Theatre, Philadelphia, stock company.

Augustin Daly has secured Victor Koning's dramatization of *L'Abbé Constantin* for Ada Rehan's use.

C. S. Primrose is doing advance work for Ada Rehan in *Gloriana*, under the management of Charles S. Young.

Maud Nugent closed with *Town Topics* at the Schiller Theatre, Chicago, last week.

Harry Clay Blaney has made a hit as the Old Man of the Sea in David Henderson's extravaganza, *Sinbad*. His dancing specialty excites special commendation.

Election day and night were profitable to the city theatres.

The reconstructed *War of Wealth*, under Jacob Litt's management, is reported to be very successful this season.

The *Black Crook* played at Bennington, Vt., last week, Monday night, to \$300.

D. M. Campbell telegraphed last week that John Griffith in *Faust* turned hundreds away at Detroit on Sunday night.

Paxton and Burgess telegraphed from Omaha, Neb., last week, that Ward and Vokes opened in that city to standing room only, at matinee and night, at the Creighton Theatre, and made the biggest comedy hit of the season.

Bristow Aldridge, who has been acting manager for Rich and Maeder's Plainfield and Elizabeth houses in New Jersey, will go in advance of *Madame Rhéa* for the rest of the season.

The Brooklyn *Times*, in reviewing the performance of *Trilby* at the Amphion Theatre in that city, complimented E. L. Walton, the Rev. Thomas Bagot of the cast, saying that he gave one of the best characterizations in the play.

The Kittle Mitchell *Crazy Patch* company will commence a tour of the East on Nov. 18. The company will include John J. Burke, Bobbie Mack, Edward Eagleton, Lionel Lawrence, Will M. Berkley, W. W. Landthorn, Nellie Lawrence, Flora Redding, Grace Forrest, and others well known.

Alma Strong is no longer in the cast of *The Land of the Living*. At present she is in Washington, taking care of her mother, who is very ill.

Bessie Fair

SCENES FROM CURRENT PLAYS.

RUTH ALDRIDGE. NEIL BURGESS. MAY TAYLOR.
JOSEPHINE FISHER. JESSIE BEARDMORE.THE YEAR ONE—ACT I. *GARDULORIA*: "Never shall I forget the agony of that moment."

From a flash-light photograph made especially for THE DRAMATIC MIRROR by Joseph Byron.

THE JEFFERSON TESTIMONIAL.

The principal lights of the American stage gathered in numbers at the Garden Theatre to do honor to the dean of the profession—Joseph Jefferson. It was the occasion of the presentation to Mr. Jefferson of the loving cup which hundreds of persons in the profession and out of it have subscribed to as a token of their love and regard for the great actor.

The cup used has already been described in THE MIRROR. It has not yet been completed in silver, so only a plaster cast of it was seen on the stage last Friday afternoon. It is a magnificent piece of work, beautifully designed by W. Clark Noble and a worthy emblem of the sentiment which accompanied it.

The proceedings were announced to begin at 1:30 p. m., and soon after that time the theatre was well filled. When Mr. Jefferson entered with Mrs. John Drew leaning on his arm the spectators in the auditorium rose to their feet and continued cheering for some moments.

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Mr. Jefferson sat in the centre of a semi-circle, and about him were grouped: John Drew, Nat Goodwin, Daniel Frohman, Agnes Booth, Mrs. E. E. Kauder, Viola Allen, Alice Fischer, Frank Mordaunt, W. D. Howells, Frank Mayo, Louis Aldrich, T. Henry French, Frank Sanger, Mrs. E. L. Fernandez, Tony Pastor, Richard Watson Gilder, E. F. Mayo, E. H. Sothern, Signor Pergami, John A. Lane, W. H. Crompton, Leslie Allen, Lawrence Hutton, Franklin Sargent, and Nelson Wheatcroft. Six stage children—Percita West, Baby Parker, Little Lola, Roy Richardson, Violet Moore and Johnnie McKeever—who at different times have played in Mr. Jefferson's companies, were also on the stage.

Mr. Henry Irving, Fanny Davenport, J. H. Stoddart, Bram Stoker, Mrs. Alice Fischer-Harcourt, Lizzie Evans, Queenie Vassar, the Misses Frohman, John Jack, Aunt Louisa Aldridge, Tony Pastor, Rev. Dr. Collyer, Fanny Davenport, Melbourne McDowell, Howard Paul, Cora Tanner, Nat C. Goodwin, Mrs. Crabtree, Maggie Mitchell, Burr McIntosh, W. M. Chase, Ethel Barrymore, George Cayvan, Henry St. Maur, Isabell E. Weston, Mrs. John T. Raymond, Ellie Wilton, Emily Rudi, Eleanor Mayo-Elverson, Mary Shaw, Virginia Harned, Joseph Wheellok, T. H. McDonough, John E. Keister, Mrs. James Lewis, Sydney Rosenthal and others were not on the stage.

Mr. Frohman opened the exercises by stating the object of the gathering, and then introduced John Drew, who made a few remarks of welcome.

MR. WINTER'S POEM.

Agnes Booth then read the ode written for the occasion by William Winter:

The songs that should greet him are the songs of the mountain—

No sigh of the pine tree that murmurs and grieves, but the music of streams rushing swift from their fountain—

And the soft gale of Spring through the sun-spangled leaves.

In the depth of the forest it woke from its slumbers—

The genius that heds ev'ry heart in its thrall!

Desire the bright torrent he leaves us but numbers—

The thrush's sweet cadence, the meadow lark's call.

O'er his cradle kind Nature—the mother enchanted

Of Beauty and Art—cast her mantle of grace.

In his eyes in her passion, and strongly implanted

In his heart her strong love of the whole human race.

Like the rainbow that pierces the clouds where they darken,

He came, ev'ry sorrow and care to beguile;

He spoke—and the busy throng hushed to hearken;

He smiled—and the world answered back with a smile.

Like the sunburst of April, with mist drifting after,

When in sky woodland places the daisy appears,

He blazed ev'ry spirit with innocent laughter—

The sunburnt human bosom it was mingled with tears.

Like the rose by the wayside, so simple and tender,
His art was—so win us because he was true;

We thought not of grandness, or wisdom or splendor—
We loved him—and that was the whole that we knew!

He would heed the glad voice of the Summer leaves
shaken
By the gay wind of morning that sports through the trees;

Ah, how shall we bid him that wild music awaken,
and thrill to his heart, with such accents as these?

How utter the honor and love that we bear him—
The High Priest of Nature, the Master confessor;
How proudly yet humbly revere, and declare him
The Prince of his order, the brightest and best!

Ah, vain are all words! But as long as life's river
flows through sunshine and shadow, rolls down to the sea;
While the waves dash in music, forever and ever;

So long shall the light and the bloom and the gladness
Of Nature's great heart his ornament proclaim.
And as one tender thought of bereavement and sadness

Be the sunset of time over Jefferson's fame.

THE ADDRESS OF WELCOME.

The address of welcome by Frank Mayo followed, and Mr. Mayo made a capital speech. In substance he said:

"We are here to-day as I conceive, to tender in simple, honest words, an expression of that love and affection in which you are held by your comrades of our profession. First, as a man whom all, without regard to craft, honor and respect, then as our recognized and accepted representative actor, the head and front of the American stage, the peer of any actor in any land. We greet you to-day with all our loves, with all our hearts.

"And now to you, my friend and brother, I come," he said in conclusion. "So happy to be the chosen voice of your brothers and sisters, so honored that mine is the hand to offer this cup—a loving cup, indeed—a token of our esteem, our admiration, our respect, our love. Its round is decorated with miniature emblems of your many triumphs, it is scrolled and inscribed befittingly, in all respects a worthy symbol of its purpose; but were it of burnished gold and inlaid with precious stones, it would, I am sure, be insignificant in your eyes in comparison with the sentiment that accompanies it, for it must ever be to you the symbol of an overflowing fountain of the love of your comrades, full to the brim with an undying admiration and always wreathed with the imperishable affection of your fellow players.

"My dear brother in art, in their name I greet you once more, in their name I present this cup, in their name I say to you, 'Here's to your good health, to your family's good health, and may you all live long and prosper.'"

Frank Mordaunt then rose to his feet and proposed three cheers for Jefferson. The entire audience rose and gave cheers that could be heard blocks away.

MR. JEFFERSON'S RESPONSE.

Then Mr. Jefferson stepped to the front and said in reply as follows:

"Mr. Mayo, member of the committee, and may I address you as friends and comrades? I see it seems that I have won the cup. And let me say that, whatever misfortune may occur at any future time this cup will always remain in this country. I find, by the by, that this is not the cup, but I did not know that until to-day, but I may say that, even if it were not silver, I could not ask to be in better position than in company with the friendly cup. Mr. Mayo has said that he would not undertake a thing that he could not do. I may say that he has proved this in every sense of the word. Mr. Drew remarked that the time was coming when our profession would take

place among the other arts. There is one slight exception I would make. I believe that it has already taken place in this country. Of course, that was a very safe remark to make among so many actors.

"With regard to the cup, some one has irreverently remarked, and I believe it was one of my own sons, the inscription should be 'For a good boy.' I know that if that were on one side, on the other it would be 'For an old boy.' It is just sixty-three years ago since I first put my foot on the stage. I was not very old then, as you might imagine, being between the ages of three and four, and by a curious coincidence the lady with whom I came on the stage to-day was a child of ten or twelve years then, and was in the theatre at the time."

"In turning over in my mind what I should say to-day, it is not as though it were a first night or a farewell performance, and I could not think exactly what to say. Shakespeare says that the evil a man does lives after him, while the good is very often forgotten. If this be so, then I think that it is but justice and right when the occasion offers, as it does in this instance, that the good done by those who have gone before should be embazoned before all those with whom he was known.

"It is not only justice to the dead, but right to the living to do so. Let me say that with three companies, my old partner was always one of the members. The next year when he was not with me, in leaving the theatre I would find waiting at the stage door some old woman or an old man, waiting to see my old partner, who had been so dear to them. He was Billy Florence.

"And there is yet another name that is indelibly marked upon our memories. I know you all know to whom I allude—Edwin Booth. I will quote a few remarks he made to me at the Players' shortly before his death. He knew of his approaching dissolution. They were drinking his health, and after the ceremony was over he said: 'Joe, they drink to my health; at the next meeting they will drink to my memory.' Another thing which shows that he was aware of his approaching end was a remark he made that Fall, when he said that the season of the year and the falling of the leaves reminded him of his approaching end. He talked to me freely and fearlessly, and said he freely forgave all who had injured him. These were his words to me, and they were safeguards for him for the next world.

"I remember Dr. Oliver Wendell Holmes once said to me that he loved not to take medicine, but to talk medicine. He was a physician, and he told me that he once was called upon to preside at a dinner of doctors, given in the village where he practiced when he was a young man, and in his speech he said: 'I have come here with great pleasure to talk shop—to talk of medicine. Your worthy President,' he said, 'I knew when he was a boy. He was the son of an old friend, a druggist, a surgeon and apothecary, a dentist—everything in the line of healing; and I know by his resemblance that he is the son of my old friend, for I can see the old doctor's liniment in his face.' From that I have come to the conclusion that it is always best, particularly on occasions of this kind, to talk shop.

"Among the great actors of the past may be mentioned three that I once saw together in Julius Caesar—Edwin Forrest as Julius Caesar, Booth as Cassius, and one of the great actors of America, E. L. Davenport, as Brutus. I shall never forget it."

Miss Fanny Davenport was seated in one of the boxes, and in response to the applause she arose and bowed. Then Mr. Jefferson told the best story of his speech.

"Mr. Forrest acted an engagement at one time in Mr. Ford's theatre and I, as a boy, was stage manager. On the occasion I am about to speak

of he acted a part, Metamora, in which the public delighted, and in which Mr. Forrest did not delight. He had a kindly heart, but he had a very high temper. We were all dreadfully afraid of him. Everything went wrong. Nobody

could remember the lines. The properties were not there. We had a well-meaning property man; but always, when things went wrong, he commenced to conceal himself behind set pieces.

He required a great deal of looking after. Mr. Forrest rushed out of the theatre and said he wouldn't act. The old National Theatre had an alley at the back, and I immediately ran to head him off at the alley. It was somewhat dangerous in a narrow alley. I said: 'Mr. Forrest, what shall we do if you don't act to-night? The seats are all taken and it will be a great disappointment. What shall I say to the public? I will have to go before the curtain and say, "Mr. Forrest won't act because the properties are not here." They don't know what properties are. They will say, "What are properties? Real estate, or anything of that kind?" I said, "Will you please return?" He said, "No, I will not return, but I will act to-night rather than disappoint the public. I have no great respect for your company," and then he looked at me as if he was going to say 'or you, either.' I weighed nearly a hundred pounds, and he didn't dare. He promised to come back, and I went to the stage again, admonished the actors and property man, when I found him (he was under the stage somewhere), to have everything ready when night came.

"Night did come. Things were still at odds and ends. Mr. Forrest sent for me in the dressing-room, and said: 'You promised to have the properties here.' I said I had impressed the matter upon our property man. He said 'What do you think of that for a bow?' And he showed me a pole. He said 'What would you do if you were an American savage, and the property man handed you a bow like that?' I plucked up courage and said, 'I would take a spear.' Thus America and early Rome were amalgamated at once. Things went very badly, and I knew there was going to be a terrible crash. I knew the ship was sinking, and like a discreet but disloyal captain I went in front to see it go down. I watched the most disastrous performance I ever saw.

"The third act opened with the entrance of the Indians, Forrest following. The first Indian in command had by some accident got his spear (they all had spears) crossed with that of some one else, and he went flying head over heels. It was evident the American savage wouldn't put in an appearance then. The audience was in an uproar, but Mr. Forrest's acting arrested them until the funeral pyre was brought in. It had an alcohol sponge on top flaming, and it rolled down to the footlights. The Indians tried to put it out, and one of them stepped in it. The flames ran up his leg, and, in despair, the stage-manager dropped the curtain. I never saw an audience so merry over a tragedy. The newspapers said that Mr. Forrest had never acted with such fire."

"I have tried not to grow melancholic," said Mr. Jefferson in conclusion, "but you must not imagine I am unmoved by this occasion. I shall not try to tell you how much I appreciate this gift."

Loud applause followed, and after Mr. Frohman had presented Mr. Jefferson with a scroll bearing the names of all the subscribers to the cup and Mr. Goodwin had presented him with a laurel wreath on behalf of Richard Mansfield, the proceedings were at an end.

The stage employees of the Lyceum Theatre, Duluth, Minn., being refused an increase of pay, struck on Oct. 28. The new crew engaged had no difficulty in handling the scenery.

NOV. 16, 1895.

IN OTHER CITIES.

PROVIDENCE.

The popularity of Gus Heege was again demonstrated at R. F. Keith's Opera House 4, when an audience that filled every seat in the theatre greeted the comedian in his new play, *A Venetian Venteman*. Mr. Heege has nearly recovered from his recent illness, and recommenced his tour with this engagement. The play abounds in bright dialogue, and the character of Sven Hansen affords the star excellent opportunities to display his droll, quaint humor to the delight of all. The petite Merri Osborne was very pleasing in the role of Jessie Castle, and she divided honors with Sven. Her negro songs were splendidly rendered. As for Sadie Connally, it is needless to say she made a typical Mrs. Corlelia O'Grahy, and added to the reputation which she has made on previous visits here. The supporting co. was in every way satisfactory, and the scenery and mechanical effects deserve of special mention. Large audiences attended each performance during the week. *Humanity* 11-12.

Lewis Morrison began a week's engagement at the Providence Opera House 4, and the opening play, *Verdict's Love*, was enjoyed by a good-sized and enthusiastic audience. Mr. Morrison gave an artistic performance, and won frequent expressions of approval from the audience. Florence Roberts was very effective as Mistress Alice, and looked charming in her beautiful gowns. Edward Elsner, White Whittlesey, and Edmund Elton gave good support. Faust was given during the rest of the week with the star as Mephisto. The production was elaborately staged, and the electrical and scenic effects marvels of stage ingenuity. Business good. *A Black Sheep* 11-12; *Salvini* 14-16.

New players were seen by patrons of Lothrop's Opera House 14, when Lothrop's new Stock co. No. 2 made its initial appearance in this city. The play selected for this engagement was *The Laddie of Life*, in which the leading role of Helen Clyde was satisfactorily taken by Kate Dallas. She has a charming stage presence and made a favorable impression. Lora Anderson Cliff, played Hilda Carew with proper appreciation of the character, and Frank Drummer and Frederick Murray as Philip Clyde and Ralph Dalton, respectively, played their parts well. The co. was remarkably well balanced, and the cast included: Cora Pryor, Cora Williams, Eliza Hinman, Samuel A. Evans, Frank Edwards, Edward King, Mark Ellsworth, Walter Curran, Park Hughes. Attendance good. Maud Miller and co. in *The Shadow of Gait*, 11-12.

The musical event of the season occurred at Infantry Hall 5, when a large and fashionable audience greeted Miss. Melba and her co. of artists. The third act of Faust was given in costume, with scenery loaned by Keith's Opera House. The star was in excellent voice, and the reception accorded her was very flattering. The entire programme was greatly enjoyed, and the various selections universally applauded. The prima donna was assisted by Miss. Bourmeister, mezzo soprano; Miss. Scalchi, contralto; Sig. D'Aubigne, tenor; Sig. Campanari; baritone, T. Adamowski, violinist, and orchestra under the direction of Landon Ronald. Manager C. A. Ellis, of Boston, has the sincere thanks of the public for the opportunity of hearing these celebrated artists.

Two of our energetic young men have nearly completed a comic opera in three acts entitled *Saturnalia*, and in the opinion of your correspondent who has heard it in private, it is destined to become popular. The action of the opera takes place in New Orleans during the celebration of the *Mardi Gras* Carnival. The music, written by Louis M. Morris, is sparkling and catchy, and Myron V. Frazee has furnished a bright and witty libretto.

J. Gordon Edwards, well known as a member of the Katherine Rober co., was married in Boston, 27, by Judge Fallon, of that city. The bride was Christiana Calvert, of London, England.

Lora Addison Cliff, of Lothrop's stock co., was the recipient of a magnificent bouquet of chrysanthemums and roses on her reappearance in this city evening of 4. At the recent benefit tendered to Martin C. Day (probably the best known newspaper man in the State) the theatrical managers came up nobly. Managers Keith, Morrow and Lothrop each paid \$10 for tickets, the regular price being \$1. Mr. Day was for several years editor of the *Journal*, and recently one of the managers of the *News*. He has been incapacitated from duty for several months, and the benefit arranged by the Providence Press Club netted him a handsome sum.

Jay Hunt, General State Manager for C. E. Lothrop, was in town 5 conducting rehearsals of *Divorces* to be produced at the Grand Museum, Boston, 11-12, and in this city 11-12.

It has been noticed that business at the Providence Opera House thus far this season has not been what it ought to be. The management has evidently discovered that high prices won't go in Providence, for a drop was made last week and continued through the present week. Previous to this season the regular prices were 50c., 75c. and \$1., with occasional jumps to \$1.25 for the best seats in the house. This season the first ten rows in the parquet have been held at \$1.25, and the result has been that attractions which drew well in previous years have not done satisfactory business this season. We are now wondering if prices are to be changed from week to week, or if we are to have a standard price of \$1. The writer is not finding fault with the attractions, as many of them are worth \$1.25, but Providence people won't pay it. The floating population is not large enough. All the traveling people in town in a whole week would not fill one hundred seats in any of our theatres at one performance. If it is not the high prices that keeps the people away what is it? Can it be that the house is losing its popularity?

Providence Lodge No. 10 Theatrical Mechanics' Association held its regular monthly meeting Sunday afternoon 2, with President Louis P. Sweet in the chair. The regular business was transacted, and officers were nominated for the ensuing year.

Viola Bancroft, pleasantly remembered as a member of Lothrop's Stock co., is this season with The Great Brooklyn Handicap.

I received a call 7 from Walter T. Floyd, business manager of Carl Hasin's Silver King on. Mr. Floyd says The King has not included Providence in his repertoire this season, but will play Pawtucket 14-16, and that city is only three miles away, and can be reached in fifteen minutes.

ATLANTA.

The Cotton States and International Exposition continues to attract strangers from all parts, and business has been uniformly good at most of the playhouses.

At Henry Greenwell's New Lyceum Theatre last week J. K. Russell drew good-sized audiences and succeeded admirably in winning renewed favor from this house's clientele.

It is unfortunately given out that Healey's has been liquidated for a year and that its manager will in the very near future throw open its doors for the first time to the public. As yet the public has not had an opportunity of witnessing a production there.

This week Henry Greenwell's New Lyceum Theatre Stuart Robson is presenting *Forbidden Fruit*, *Government Acceptance* and *The Rivals* to audiences of apocryphal size. Mr. Robson's visits every season are looked forward to with a deal of pleasure, and this is one reason why the attendance is unusual in point of proportion.

Henry Frank's New Imperial is not yet open, and I cannot ascertain definitely when it will.

Sol Smith Russell is now playing a week's engagement and is offering *Any Every Day Man* and *Mr. Valentine's Christmas* and *The Rivals*.

Last week the Mexican Government Band surrounded your correspondent at the Missouri's Exposition office on the Exposition Grounds. They played the Mexican National air, "La Paloma," and the big crowd that gathered cheered enthusiastically.

Both Sol Smith Russell and Stuart Robson are rivals at different theatres this week. By the way, they both are giving *The Rivals* as part of their repertoire and as they are the leading attractions for the week I suppose they are *The Rivals* in its very best sense.

Among the early callers at the Missouri's Exposition office in the Constitution Building at the Exposition grounds were: Stewart Allen, Charles Lenman, and James Burns, of the Sol Smith Russell co., and Daniel L. Hart, the author of *Government Acceptance*. I take pleasure in mentioning the fact that all the theatrical folk will always find a warm welcome here and are cordially invited to make this their headquarters while on the Exposition grounds. Walter S. Baldwin was also a caller.

At the City Trocadero business continues at the high-water mark and the high-class specialties from New York are the reigning sensations of the town.

The sudden taking away of "Gone Field" was received here with genuine sorrow and especially was it so with

the newspaper men of the town with whom he had associated and was esteemed. Frank L. Stanton, who probably was his closest friend here, penned in the *Constitution* the next morning after his demise the following lines:

"Fades his calm face beyond our mortal ken,
Lost in the light of lovelier realms above;
He left sweet memories in the hearts of men,
And climbed to God on little children's love."
—ALF. FOWLER.

JERSEY CITY.

In Old Kentucky, by the No. 1 co., was presented 4-9 to good business. The co. appearing in this city is a good one in every respect. Lulu Talor is the ingenue, and a clever, winsome girl she is. Frank Dayton is the leading man; Bert C. Clark plays the Southern colonel, ably assisted in the comedy by Leonora Bradley, who is always competent; William McVey is the villain, and the lines he received were genuine, indeed. George W. Deyo plays Joe Loring, a thankless and ungrateful part, but he is an artist. Charles K. French as the negro servant has played the part so long that he cannot help being good in it. One of the special features of the production is the fine dancing of Walter Smart and Coley Grant, two bright colored boys. The Pickaninny Band is also a special feature in itself, and reflects great credit upon the taster. The band plays all the popular music, and it is played correctly—no discord or out of time. Master T. W. Brister is the bandmaster. The scenery and mountings are good. Frank May in *Pudd'nhead Wilson* 11-12; Mrs. James Brown Potter and Kyrie Bell 12-13; Mrs. James Brown in *The Old Kentucky* 13-14.

The old-time Jubilee Singers will give a concert at the Tabernacle 18.

Alma Strong, of this city, has left *The Land of the Living* 2.

Charles B. Ward, the singer, left the *On the Mississippi* in this city 2.

An attractive illuminated sign now adorns the front of the Lyric Theatre, Hoboken.

Alicia Marr, better known as Nellie Lawrence, an all-around soubrette, has left the *All the Comforts of Home* 20.

Walter D. Greene, of this city, is now stage director and leading man with A. O. Scammon's *The Burglar* co. Mr. Greene has risen from a low position to his present exalted one by hard work. A theatre party is forming to leave this city 7 for Paterson, N. J., where *The Burglar* co. plays 7-9, as a compliment to Mr. Greene.

Sol Litt is here with *Old Kentucky* co.

Manager Hatt will play all of the Frohman attractions at his Lyric Theatre, Hoboken, this season.

Edwin R. Pratt, who has been managing *The Sidewalks of New York* co., started ahead of *The Mississippi* on 4.

The S. R. O. signs were displayed at the Academy of Music and Bon Ton Theatre 2. Election returns were read from the stage, and it was more comfortable to sit in the theatre, enjoy the performance and hear the returns than to hang around on the streets.

A number of the stage hands of the Academy of Music, accompanied by the pickaninny hand connected with On the Mississippi co., tendered a serenade to Betty Fagan, who has been an Academy stage hand for a number of years 1. The Knocker's Club endorsed Mr. Fagan for the Assembly, but when election day came around Fagan did not know he was in the field.

Mrs. James Brown Potter and Kyrie Bell will make their first appearance in this city at the Academy of Music 18-19. *The Queen's Necklace* and *Charlotte Corday* will be given with all the elaborate scenery. The prices will be advanced during this engagement.

George W. Larson and his wife (Gertie Palmer) have started on their starring tour in a new farce-comedy by Will St. Wilson, called *A Man About Town*. It is a jolly jumble of amusing dialogue, catchy music and witty sayings. Mr. Larson is a clever performer, and he does his utmost to make the new piece a success. Each member of the co. does a fine specialty.

LOUISVILLE.

Hanson's Fantasias was the attraction at the Temple Theatre 4-6. George H. Adams, the well-known clown, gave perhaps the best performance of Pico ever seen here of the part. The mechanical effect, scenery and the specialties introduced were strictly up to date.

Business large. Hal Reid's play, *Human Heart*, finished week, closing 9.

Down on the Suwanee River occupied the stage at Grand Opera House 4-9. It proved an up-to-date production pleasing large patronage. Week commencing 11 Frohman's co. in *American Alabam* and *The Wife*.

On account of the cancellation of *Wood and Sheep* at dates, the Avenue was closed week 4. The Avenue management claim there was gross professional disloyalty, and Manager Hall is wrath in consequence.

At the New Buckingham 4-9, Sam T. Jack's Extravaganza co. presented *The Bull Fighters*. In addition to the burlesque an excellent variety performance was offered.

William Barry presented *The Rising Generation* at the other house 4-6. Among the attractions underlined is Bob and Alf. Taylor 7.

The Hon. Henry Watterson will deliver his lecture, "Money and Morals," at Music Hall 8. He has generally agreed to contribute to the Confederate Memorial Fund the entire proceeds of the occasion.

Manager Willard had quite a breezy time during his engagement here. Gussie Kreiger, a Louisville girl, and former member of the chorus, obtained a small verdict for arrearage in salary; and upon the conclusion of the engagement Eloise Mortimer, who has been most acceptably filling prima donna parts, abruptly left the co. as it is said, in debt to the manager.

The sale of seats for the Melba concert Dec. 9, 10 at the Auditorium has been most satisfactory. There is keen interest in these events among the Louisville music-lovers, and there is every indication that both will be highly successful.

The death of Eugene Field calls forth considerable regret here, where he was well known, his tour for some time having been conducted through the Southern Lyceum Bureau, which has its headquarters in this city. Mr. Field visited Louisville frequently in the company of George H. Venowine, of Milwaukee, well known to all professional people; and when in Kentucky associated generally with Young E. Allison, Douglas Shirley and other bright lights in the local Bohemia.

DETROIT.

The Camille D'Arville Opera co. opened 4 for a three nights' engagement at the Detroit Opera House in Madeleine. This is the first appearance here of Miss D'Arville as a star, although she has sung here with the Bostonians in Robin Hood. The opera seems to have given satisfaction to the critics, but to your correspondent it did not seem at all out of the ordinary. It was far from being bad, yet could not be called first-class when compared with such works as those of De Koven, or any of the light operas written by Suppe, Strauss or Genée.

The best work in the performance was done by George C. Boniface, Jr., who is a singing comedian of no small calibre. Miss D'Arville was not good, and the other members of the co. were fairly good. The orchestral part of the piece consisted mostly of the director drumming on the piano, in fact, it was almost ludicrous to the extent that this was carried out.

The co. evidently has no orchestra of its own, and simply uses what available talent there is in any city it uses. In the small country towns where a decent orchestra is hard to secure a piano accompaniment is much better than a poor orchestra, but in a place like Detroit where there are at least three fairly good orchestras, there is no sense in not engaging enough men and making them rehearse thoroughly before the piece is presented to the public. The business done was excellent, and as the public seemed satisfied, further comments might seem superfluous. A word here might not be out of place in regard to the so-called opera co. which are doing the provinces: It would be much fairer to the public as well as more creditable to the co. themselves if all their efforts were not expended in the seeing how many people could be gotten on the stage at such co. claim, one-half this number would suffice to put into a first-class orchestra to travel with the co., which would make it more satisfactory all around.

Ronnie Scotland opens at the Detroit on Thursday evening and will continue the remainder of the week. At Whitney's this week Ada Lee Bacon's comedy, entitled *A Bowery Girl*, is being enacted, with Clara Throp in the title-role. The play is a fairly good one of its kind. Miss Throp does well in her part, and is supported by an adequate co. Next week, Tompkins Baldwin is also a caller.

John Griffith is edifying the patrons of the Empire this week with his very creditable production of Faust, in which he was seen at the same theatre last season.

The sudden taking away of "Gone Field" was received here with genuine sorrow and especially was it so with

the newspaper men of the town with whom he had associated and was esteemed. Frank L. Stanton, who probably was his closest friend here, penned in the *Constitution* the next morning after his demise the following lines:

DEVER.

A Tragedy was a new production at Clarke's Lyceum week of Oct. 28-29. It is a piece brought into prominence by Willie Edmon in London, and was adapted, revised and staged by Walter C. Bellows, the well-known stage manager. In its present form it is very bright in dialogue, and full of amusing situations made the most of by Clarke's clever comedians. The piece derives its name in this way: A New York lawyer writes a play, a tragedy, and has to take up with a pseudo actor for a leading part owing to a disappointment in not securing the person wanted. At a meeting in the lawyer's office between the actor and the society woman who is to play the leading business, the play is read and is overheard by the woman's husband and the author's mother-in-law, who have been concealed by an office man, who succeeds a detective, all think that it is a rehearsal of a tragedy to take place, in which the author's wife and the society woman's husband are the intended victims. The play is produced in Brooklyn, and is received with decayed vegetation. The principals escape to be confronted with the charge of murder—in fact nearly everybody is charged with murder by a "tox" detective. In making explanations no end of fun is caused, and the audience are in roar. Mr. Clarke was the all-round actor, a circenist, and photographing artist named John Philip Macready Burroughs. Grayson, the lawyer, author, was taken by George E. Hall, while Grayson's wife was played by Miss Chinaman, and his mother-in-law by Myrtle Carr Cooke. Lorena Atwood was Mrs. Merritt, the world-famous actress, and her husband was taken by Clarence Arper. Thomas Ross was cast for the office boy, A. W. Fremont as the lawyer's clerk, and Marion Stanley as the detective.

At the Tabernacle last week the versatile Bob Hopper and his co. put in the week with Wang and Dr. Synax. The comedian was incapacitated from doing some of his funny business from an injured leg, but he sustained his world-wide reputation all the same. Edna Hopper was the charming lady she has been pictured, and the co. was good. Business started with a crowded house, and the week footed up large.

At the Orpheum last week specially was replaced by melodrama, *The Train* being the bill. There were some novel scenes, and the piece was well received. Manager Butler, of the Orpheum, has gone East on business connected with his theatre. The specialists engaged are said to rank among the foremost.

Ovide Musin, the violinist, gives three or four concerts at the Broadway beginning 1.

The event of the week ending 9 was the appearance at the Taber of A. M. Palmer's co. in Trichy. The engagement was for only four nights and two matinees. The co. scored an enormous success, both pecuniarily and artistically, especially the latter. As regards Mr. Lackaye, his Svengali is a wonderfully fine piece of work, and the crowded house was very enthusiastic over it.

The Lycéum co. made lots of fun out of Mrs. Partington and her son like week 4-9. All of the characters were well taken, and highly enjoyed by patrons.

Adie Clarke makes her first appearance in the co. next week in a curtain-raiser adapted by Mrs. Clarke from a scene in Ruth McHenry's short story, published in *Harper's* some years back, entitled "The Golden Wedding." Mrs. Clarke will take the character of an old negro mammy, and George F. Hall will be her associate. It will doubtless be one of the treats of the season, as Mrs. Clarke's aspiration is said to be a very dainty affair. My Awful Dad will constitute the other hill.

At the Orpheum this week a double bill was done, consisting of *The Widow O'Brien*, with Thomas C. Leary in the part of the widow, succeeded by *The Special*. The piece is of attractive proportions. The Orpheum is in right in the way of success if it keeps up its list of plays to the standard it has maintained so far. It catches everything in the vaudeville line of any note that visits the Coast.

The Broadway will soon open with the return of the favorite Bostonians. Stark's concerts are quite popular at the Taber on Saturday nights.

I understand Wilton Lackaye left for New York after the Boston engagement.

C. H. Steele, who has been attending to outside matinees pertaining to Clarke's Lycéum, is no longer connected with the house. He will probably return to New York.

W. P. PIASEVY.

BALTIMORE.

At Albaugh's Lyceum Theatre Russ Whytal appeared for the first time in this city in a play of

Fatherland 2 matinee and evening, drew four big houses. The co. presented Fatherland for the first time this season, and on Saturday night the fun of the play was accelerated by the presence of the two University football teams from Nebraska and Missouri, with their legions of adherents. The college colors and pennants did much to brighten the house. Miss Maher, soprano; Miss Ruth, contralto; and Alois Fenz, tenor, of the Tyrolean Quartette, won merited and continuous applause.

A Run on the Bank 3-6 is a screaming farce, proving a howling success from every point of view; large attendance. The lovers of pieces of this kind pronounce it a red-hot attraction. Ward, Voices, Page, Bellman, Miss Larock, Daly-Vokes, Lottie Moore, in fact, all the co. are good in their specialties. Primrose and West 10-12; dark 13-16; The Dazzler 17-21; Walker Whiteside 22-24; Tompkins' the original Black Crook 24-27; Rice's 1922, 28-30.

BUFFALO.

Peter F. Dailey, in The Night Clerk, made a big hit at Music Hall 5-7. He was surrounded by a strong co. Jennie Yeomans is an able foil for Dailey's grotesque lines and is equal to all emergencies. The farce is built on a slight structure, and the night clerk does not appear until the last act. The scenery illustrating the hotel with electric settings is elaborate and effectual. Joe Murphy 11-13.

Francis Wilson, in The Chieftain, played a week's engagement at the Star, opening 4. The opera is delightful, and Mr. Wilson appears to excellent advantage. James C. Roach, in Rory O'More 11-13.

At the Lyceum, Morrison's Faust was produced to the admiration of the audiences.

At the Court Street Theatre, A. J. Meyer, who is singing, is rapidly forging to the front with his array of excellent vaudeville talent. Rents-Santley co. played in big houses 4-8.

The Buffalo Symphony Orchestra Concerts are booked for the latter part of this month at Music Hall. At Shea's, Troja has had farewell after a most successful engagement. Hilda Thomas now heads the bill, and is a strong feature. Frederick McClellan is singing popular songs, and the bill, as usual, is a strong one for the week.

The Rents-Santley co. had a big week at the Court Street, the company being an excellent one, concluding with the farce "Twill be Club."

Election returns were read from all the theatres. H. B.

GALVESTON.

Barnum and Bailey's big show, which exhibited here Oct. 29 to immense audiences, effected an almost complete demoralization of business in the theatrical line during the past week, the attendance at the Grand being at no time of even proportion. The Span of Life 28, 29, containing most of the elements that go to entice the masses, succeeded moderately well. The scenic features, etc., were effectively rendered. The same quota of praise can scarcely be bestowed upon the cast in general. A Fatted Calf I was very amusing. The co. includes several very clever performers who exerted every effort to entertain the few appreciative auditors in attendance. Next week, Sindbad, The New Bow, in Old Tennessee.

The stage hands at the Grand went on a strike last week. They were getting paid at the rate of \$1 per performance and were reduced to 75¢, which, refusing to accept, their services were dispensed with and other labor engaged. C. N. RHODE.

CHARLESTON.

Professor Baldwin, the White Mahatma, and his clever co. of specialists are here for one week. The co. opened 4 to a packed house, and everybody went home both pleased and mystified.

Sol Smith Russell, who has not been in Charleston since the early days of Salisbury's Troubadours, appeared at the Academy in Mr. Valentine's Christmas, for a curtain raiser, and Marguerite Merrington's delightful new comedy, An Everyday Man. The admirable work of the star was supplemented by a strong support and a number of beautiful and artistic stage settings. Owing to rainy weather the audience was small.

The Digby Bell Opera co. will be the next attraction 15, 16, in the new opera, Nancy Lee.

Sells' Circus will exhibit 7 at the Baseball Park. R. M. SOLOMONS.

NEW ORLEANS.

At the Grand Opera House 3 Thomas Keene delighted a large audience in King Richard III. Mr. Hennig as Richmond rendering much support. The others performed their parts satisfactorily, and, on the whole, pleased their auditors. Monday night was produced Louis XI. to a fair audience. The fact that a circus was in the city drew a large crowd from the theatres, and this accounts for the small houses that prevailed for two nights. No doubt Mr. Keene will do well the balance of the week, for he is an actor of recognized ability.

At the other theatres are 1402 and Joe Ott, in The Star Gazer, the former being a favorite everywhere.

PETER STUFFT.

SAN ANTONIO.

At the Grand Trilly packed house Oct. 23. Lewis James Oct. 24, 25 to good business. Joe Cawthron 27 to large business. Fatted Calf 28, 29 to fair houses.

The Span of Life opened 4 to a large house and gave a very satisfactory performance. Sindbad follows on 8-10.

NOTES FROM ABROAD.

Adolph Streckfuss is dead at the age of seventy-two years.

Willy Burnster, the violinist, is in Russia.

Das Gräme Lied (The First Prize), a drama in five acts by Gunnar Heiberg, is a great success in Christiania. During the first representation of the play the author was called before the curtain twenty times.

Frank Rummel, the American pianist, is residing at Dessau and appeared there recently under the auspices of the Court Orchestra.

Theresa Carcano has been divorced from her husband, Eugene D'Albert. The latter is to be married to a singer at the Weimar Opera House.

The Empress of Japan has given orders to have all new German plays of merit translated into the Japanese language.

Arthur Nikisch is conducting a series of concerts at Leipzig.

Zaira was given for the first time in Stuttgart and is well criticized. The King and Queen were present at a new performance.

A new literary association has been formed in Leipzig. Among those who will discourse on the drama during the season are Messrs. Henrik Ibsen, Gerhart Hauptmann, Cäsar Fleischman, Arthur Ditter, Ludwig Fulda, Halbe, Hartmann, Heiberg, Lilliecrone, Schleicher, Sudermann, Karl Heine, George Hirschfeld and Amalie Skram.

Pauline Lucca's pupil, Fraulein Andersen, has made a highly successful debut at Nuremberg, Bavaria. The *Frankfurter Zeitung*, in referring to this event, says: "Little of the novice was noticeable. The young lady displayed perfect confidence, and both as a singer and an actress did credit to her teacher. She possesses a superb, soft, full and powerful voice, and uses it without effort."

L'Arronc's Pastor Bräse, is a success in Leipzig.

Kienz's opera, Evangelium, is well liked in Breslau.

Huhay's opera, Geigenmacher von Cremona (The Violinist of Cremona), was heard for the first time at Prague on Oct. 12.

Sarah Bernhardt, whose genius for self-advertising ought to be more generally recognized, never lets an occasion escape to rush into print. A German newspaper having announced a tour of "the divine Sarah" through Germany, she at once telegraphed to the Paris *Figaro* the following characteristic note: "Pray deny the paragraph reproduced in your paper announcing a tour in Germany. I am not interested in politics. I blame no one, but I shall not play in Germany." It is only hoped that when all the savage tribes of South Africa will have seen and grown tired of Sarah Bernhardt, some enterprising American manager will secure her services as a press agent.

Grouse Fortune, the new Meilhac play, will be submitted to the committee of the Comédie-Française shortly. If the play is accepted, it will be put into rehearsal this winter.

Armand Houssaye, the octogenarian French essayist, has completed a five-act drama in verse, which has been submitted to the Comédie-Française.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): J. K. Emmet presented Fritz in a Mad-House 4 to a fair and very appreciative audience. The supporting co. is the best that has been seen here for a long time.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): Charles L. Davis in Alvin Justin played to a crowded house, in spite of bad weather. Oct. 28. The performance did not seem to greatly please.

MONROVIA.—MONROVIA THEATRE (J. Tannenbaum, manager): Joe Ott in The Star Gazer Oct. 21 to fair business. E. E. Rice's Surprise Party 1, 2 to large houses;

the specialties were extra good and much enjoyed.

PRINCETON THEATRE (Fred. Hooker, manager): The Craig-Graham Stock co. 29-30 in Still Waters Run Deep; The Baby 29.

NEW DECATUR.—ECHOL'S OPERA HOUSE (J. C. Gordon, manager): Thomas Keene in Hamlet Oct. 20; a large house.—ITEM: Special trains were run in from the surrounding towns. J. K. Emmet in Fritz in a Mad-House 6.

EFUFALA.—MORRIS OPERA HOUSE (Jacob Stern, manager): Katie Putnam in Old Lime Kiln to a large and well-pleased audience 4.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Thomas W. Keene presented Louis XI. and Spylock to enthusiastic and cultured audiences 1, 2. Craig-Graham Stock co. 11-14; Stuart Robson 16.—ITEM: Billy Van was booked, but cancelled dates and returned East.

TALLADEGA.—CHAMBERS' OPERA HOUSE (George W. Chambers, manager): Katie Putnam presented the Old Lime Kiln Oct. 23 to the largest and most appreciative audience since the season opened. House dark 23-24.—ITEM: After the last act the church choir in Selma, Ala., presented Katie Putnam with a beautiful floral token; also in Montgomery, Ala., Major Clisby, Captain of the Mounted Artillery, presented her with a floral tribute of his comrades' esteem for their charming honorary member.

GADSDEN.—KYLE'S OPERA HOUSE (Charles L. Leon, manager): Billy Van's Minstrels to appear 6, did not come. Robert J. Burdett will deliver his lecture, "A Twice-Told Tale," 9. Grau's Opera on 12.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Ben. S. Theiss, manager): Sindbad Oct. 21 to S. R. O.; an excellent performance. Bob and All Taylor 5 in their great lecture, "Yankee Doodle and Dixie," to a packed house. Thomas Keene 20, 21 to fine business; excellent performance. Ride for Life 1, 2; Fritz Emmet 3.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Devil's Auction Oct. 28 to a full house. This well-known spectacular play has a strong cast this year. The old favorites are supplemented by new dancers and specialists, making one of the best shows of its class on the road. The White Squadron 31 to a fair house. The play is tolerably good. The Victor Stansun of M. L. Alson is above the average. The special scenery fine. Trilly 1 to a full house. Receipts, \$500. All the parts were well taken. The Trilly of Marion Gray is a charming interpretation of the character. Trilly 2, and matinee, did not draw so well, much excitement being felt about the Corbett and Fitzsimmons' promised fight at this place. William A. Brady, under whose direction the co. is, saw the production for the first time this night. Al. Field's Minstrels 4; Louis James 7; Land of the Midnight Sun 18; Sindbad 19; Spain of Life 21; Billy Van's Minstrels 23.

LITTLE ROCK.—CAPITAL THEATRE (G. R. Nichols, manager): A. M. Palmer's co. in Trilly 31, matinee and night, to good business. W. A. Brady and James Corbett witnessed the performance. The White Squadron 1, 2 to big houses.

PORT SMITH.—GRAND OPERA HOUSE (J. C. Mutra, manager): Dark the past week.

HELENA.—GRAND OPERA HOUSE (Newman and Elman, managers): Charles H. Yale's Devil's Auction Oct. 30 to good business. Clancy in The New Dominion 31; good house; audience well pleased. Trilly (Palmer's) 7; J. K. Emmet 11; Spider and Fly 21.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Pandora was presented by local talent Oct. 25 to highly pleased audiences. Pandora has many bright and original points in it and would no doubt prove successful in the hands of professionals. Joe Cartwright 18, 19; Charley's Aunt 18.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Beginning 8, with a concert by the Artiste Trio, there will be given a series of six performances at intervals of three weeks by various attractions. House dark week of 28. Town elaborately filled for Caroline Miskel-Hoyt's Contended Woman; —OAKLAND THEATRE (Louis Imhause, manager): Week of 28 May Nannary and co. in Shadows of a Great City. Andrew Waldron made a hit in his initial appearance here. Next week, The Coast Guard with elaborate scenic effects.

STOCKTON.—YORKSHIRE THEATRE (F. P. Adams, manager): A. M. Palmer's co. made a great success Oct. 29, presenting Trilly to the largest house of the season, receipts \$1,200. Hoyt's Contended Woman had a good business; audience very enthusiastic. Hays's Minstrels 20-21; audience good.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Passing Show 12 and Charley's Aunt 14 to follow.—AVON THEATRE (James J. Lenox, manager): Henry E. Dixie 6-10; Post's Comedy co. 11-16.—ITEM: (A. H. Asbury, manager): Gentry's Horse and Dog Show 20-23; big crowds.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Passing Show 3-9.—BURBANK THEATRE (Frederick A. Cooper, manager): A most excellent production of The Passing Show 12 and Charley's Aunt 14 to follow.—ITEM: Jake Gottloch, the veteran San Francisco manager, is in the city on a business trip.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Tableaux Phantasma, by local talent under the auspices of the Woman's Relief Corps, Oct. 25 to fair houses.—ITEM: A. M. Palmer's Trilly co. caned 23.

PRESO.—BARTON OPERA HOUSE (R. G. Barton, manager): A. M. Palmer's co. in Trilly Oct. 22, crowded house; advanced prices, performance excellent. Canary and Lederer's co. in The Passing Show 2; Haverly's Minstrels 12; The Bostonians 18, 19.

REEDLANDS.—ACADEMY OF MUSIC (E. J. Underwood, manager): The Stillman-Ward co. week ending Oct. 28; pleasing performances but light business.

SAN BERNARDINO.—OPERA HOUSE (M. L. Kipplinger): Stillman-Ward co. to a large house Oct. 28.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Charley's Aunt 1 to fair audience; performance good. House dark 2-7. Shilling's Minstrels 7; Pauline Hall 13; Hermann's the Great 21.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Charley's Aunt to good business Oct. 31. Schilling's Minstrels 5.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Sam Jones, lecture, 20; S. R. O. Charley's Aunt Oct. 29 to full house. Charles E. Schillings Minstrels 20; good business. Mr. Schillings has the strongest co. he has ever brought to Pueblo.

LEADVILLE.—WYSTON OPERA HOUSE (A. S. Weston, manager): Charley's Aunt was presented to a good house 20.—LYCUM THEATRE (S. S. Simpson, manager): Stock on played the Streets of New York to good business.

GREELEY.—OPERA HOUSE (W. A. Weston, manager): Dark 4-8. Carter's Fast Mail 14.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (P. W. Lloyd, manager): James C. Roach Oct. 31 presented his own play, Story of the Hill, before a large audience who frequently interrupted him with hearty applause. Mr. Roach has an individuality of his own, and acts the hero, full of pathos, interspersed with keen wit. The supporting co. was of unusual excellence. The Baggage Check, with James C. Kelly as the principal comedian, played a return date 1, and repeated its former success. The skit abounds with good singing and drollery. Girl Wanted 2, amused a large audience. In this piece Frank Bush is featured, and he has abundant opportunities for displaying his versatility.

Walter Sanford's Struggles of Life 4, 5, drew top-heavy houses. Thrilling climaxes and elaborate scenery of the metropolis were the features. Jewett, the Magician, assisted by Marshall P. Wilder, made his annual bow at this house 6 to a large-sized audience. Since last seen here Jewett has added many new and startling tricks to his repertoire, and his entertainment compares most favorable with the leading magicians. He was the recipient of much applause for his clever work. John Kermell 7; James O'Neill 8, 9.—FOOT GUARD HALL (E. Sessions, manager): The musical season was most auspiciously opened at this house 31, when a large and fashionable audience listened to Melba in concert, assisted by Campanini and Scalchi, all of whom received rapturous applause. Scenes from Faust and Lucia di Lammermoor completed the excellent programme.—ITEM: W. M. Smith, formerly of this city, has the direction of the tour of James C. Roach.—Melba and her co. came direct from Washington to Hartford, cancelling the New Haven engagement, as her manager desired to reserve her strength for the Hartford, Providence, and Boston engagements.—The Hartford Wheel Club, an organization of local prominence, will occupy rooms in the new theatre building.—Donoghue's Auditorium, the remodeled Allyn Hall, is occupied this week by the Maccabees festival.—O. H. Butler, formerly manager of the Bijou Theatre, at Washington, was warmly greeted by his many friends here. He is traveling manager for the various attractions of Davis Keough, and at present is looking after the affairs of Girl Wanted.—W. R. Sill, recently dramatic reporter of the Post, and formerly of the New York Recorder, has gone to Cuba to act as correspondent for a London journal.

WALTER SANFORD'S STRUGGLES OF LIFE 4, 5, drew top-heavy houses. Thrilling climaxes and elaborate scenery of the metropolis were the features. Jewett, the Magician, assisted by Marshall P. Wilder, made his annual bow at this house 6 to a large-sized audience. Since last seen here Jewett has added many new and startling tricks to his repertoire, and his entertainment compares most favorable with the leading magicians. He was the recipient of much applause for his clever work. John Kermell 7; James O'Neill 8, 9.—FOOT GUARD HALL (E. Sessions, manager): The musical season was most auspiciously opened at this house 31, when a large and fashionable audience listened to Melba in concert, assisted by Campanini and Scalchi, all of whom received rapturous applause. Scenes from Faust and Lucia di Lammermoor completed the excellent programme.—ITEM: W. M. Smith, formerly of this city, has the direction of the tour of James C. Roach.—Melba and her co. came direct from Washington to Hartford, cancelling the New Haven engagement, as her manager desired to reserve her strength for the Hartford, Providence, and Boston engagements.—The Hartford Wheel Club, an organization of local prominence, will occupy rooms in the new theatre building.—Donoghue's Auditorium, the remodeled Allyn Hall, is occupied this week by the Maccabees festival.—O. H. Butler, formerly manager of the Bijou Theatre, at Washington, was warmly greeted by his many friends here. He is traveling manager for the various attractions of Davis Keough, and at present is looking after the affairs of Girl Wanted.—W. R. Sill, recently dramatic reporter of the Post, and formerly of the New York Recorder, has gone to Cuba to act as correspondent for a London journal.

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so. in Said Pasha 8; a strong well balanced co. to a fair sized audience. —**ITEMS:** The Columbia Opera co. disbanded here, returning to Chicago. G. G. Comedy co. week 25.

CLINTON.—**NEW OPERA HOUSE** (John B. Arthur, manager): Tennessee Jubilee Singers 2; fair business. A. Y. Pearson's Land of the Midnight Sun and The Police Patrol 7.

KANKAKEE.—**ARCADE OPERA HOUSE** (Charles H. Cobb, manager): Salter and Martin's U. T. C. to a full house. Good play. Alabama 16; Henry Watson lectures 19; The Prodigal Father 22.

INDIANA.

MADISON.—**GRAND OPERA HOUSE** (T. E. De Loste, manager): Cecil Spooner opened 3 to S. R. O., and has captivated delighted audiences. Through petition of prominent citizens she has lengthened her stay here three days. She is supported by a very good co. Dobbin's Dog and Pony Show 8, 9; Field's Darkest America 18.

LOGANSPORT.—**DOLAN'S OPERA HOUSE** (S. R. Patterson, manager): Gus Hill's New York Stars Oct. 21; good performance to satisfactory business. Otis Skinner in Villon the Vagabond 1. This was his first appearance in this city, and he was warmly received. Mr. Skinner possesses an excellent voice, fine physique and marvelous grace. His work as the vagabond poet and friend of the Dauphin is artistic and thoroughly enjoyable. Maud Durbin as Denise, Sarah Truax as Catherine de Vaucelles were excellent in their parts. The other members of the cast were good and the whole performance was a most pleasing one. Marie Kinzie 4-6; Walker Whiteside 12; Gladys Wallis 12; Alabama 18; Goodfriend and Lewis 18; Wall's Ideals 18-23; Great Brooklyn Handicap 20.

ELWOOD.—**OPERA HOUSE** (W. F. Van Arsdale, manager): Walker Whiteside, supported by an excellent co. presented Hamlet Nov. 30 to a fair and enthusiastic audience. The Stowaway 2 presented by an admirable co. drew a S. R. O. house. Gilbert Operas 9.

RICHMOND.—**PHILLIPS' OPERA HOUSE** (J. H. Dubbin, manager): The Stowaway Oct. 31 to fair business. The Old Homestead 4; fair business. Camille D'Arville in The Magic Kiss 13.—**THE BRADLEY** (Frank McGibney, manager): Kimball Comic Opera co. with Corinne opens this new and beautiful theatre 6 in Hendrick Hudson, Jr. William Barry 7; The Prodigal Father 12.

PORLTAND.—**AUDITORIUM** (A. D. Miller, manager): Conn Hollow Nov. 21; large and well pleased audience. Gilbert Opera co. 7.

KENDALLVILLE.—**SPENCER OPERA HOUSE** (A. M. Boyer, proprietor): Old Farmer Hopkins Oct. 28; fair house. J. E. Tode 6.

NEW YORK.—**THRELL'S OPERA HOUSE** (Al Gilbert, manager): The largest house of the season greeted Love on Wheels 3; the operetta given by Emlyn Wolfe and Ella Bennett. The entertainment was interspersed with pleasing specialties and was one of the best entertainments given in our Opera House for many years.

HUNTINGTON.—**OPERA HOUSE** (H. E. Roseborough, manager): The Howard Wall Musical Comedy co. pleased large audiences week of Oct. 28. Old Tennessee 9; Charles Gardner 15.

ROCKVILLE.—**OPERA HOUSE** (D. Strode and W. White, managers): The Stowaway 6; Dr. John's lecture, 15; Flanagan's Wedding 25.—**CARLISLE HALL** (D. Carlisle, manager): Closed.

WASHINGTON.—**OPERA HOUSE** (Hornall Brothers, managers): Horace Mitchell in A Flag of Truce I canceled on account of co. closing. Daisy Clinton Specialty and Novelty co. opened their season here 4 to a fair-sized audience. The Stowaway 9; Alabama 11; Hanna Hearts 13.

GOSHEN.—**THE IRWIN** (Frank Irwin, manager): A Fatal Card 4 to S. R. O. Performance excellent, it being the unanimous opinion that this is the best attraction ever "spearred here. Old Tennessee (J. A. Tralle, manager) 9.

MUNCIE.—**WYSON'S GRAND OPERA HOUSE** (H. R. Wyson, manager): Gus Hill's Stars to a good house and fair performance Oct. 29. Gen. J. B. Gordon 20, lecture, 15; Flanagan's Wedding 25.

PERU.—**EMERICK'S OPERA HOUSE**: Dark 12-17.

EVANSVILLE.—**GRAND** (King Cobb, manager): In Old Kentucky drew a splendid house Oct. 30 followed by William Barry in The Rising Generation 1 to a fair house. Mr. Barry is very clever and was thoroughly enjoyed by all. W. H. Crane 7; Devil's Auction 9; Walker Whiteside 11; Souza 12; 1402, 15.—**PROFESSOR'S** (T. J. Groves, manager): The Wilbur Opera co. drew a crowded house 2. A Railroad Ticket 10; Billy Van's Minstrels 12; Stowaway 14.

VINCENNES.—**GARDEN'S OPERA HOUSE** (C. G. McCord, manager): A pair of kids drew a good house 2; performance medium. Every seat has been sold for Elk's Minstrels 7 and indications point to the largest assemblage in the history of the house.

ANDERSON.—**GRAND OPERA HOUSE** (J. E. May, manager): Gladys Wallis in The Cricket 1; a very pleasant performance to a fair house. The singing of Robert Harty who took the part of Pierre deserves special mention. Walker Whiteside in Hamlet to good attendance 4. This was one of the best performances ever seen here. In Old Kentucky 6; good performance; good business. Farny Rice 9; Socia's Delivery 10; Billy Van's Minstrels 12; Country Circus 21.

ELKHART.—**BUCKEY OPERA HOUSE** (David Carpenter, manager): William C. Andrews and his co. in My Wife's Friend Oct. 31; good house. Comedy and Fox in O'Flaherty's Vacation did a fair business 4. Performance excellent.

MONTPELIER.—**GRAND OPERA HOUSE** (C. M. Murphy, manager): The Gilbert Opera co. 1; good house; excellent performance, with exception of chorus. Old Tennessee 12.

SOUTH BEND.—**OLIVER OPERA HOUSE** (J. and J. D. Oliver, managers): Too Much Johnson 6; heavy advance sale.—**GOON'S OPERA HOUSE** (F. T. Ross, manager): Sharp's Superb co. week of 4-9 at popular prices.

TERRE HAUTE.—**NAVAL'S OPERA HOUSE** (James B. Dickson, manager): Conn Hollow Oct. 22; light house. In Old Kentucky 31; fair business. Gladys Wallis presented The Cricket to a pleased audience 2. Walker Whiteside in Richard III 5 to a good house.

NEW CASTLE.—**ALCAZAR** (J. F. Thompson, manager): National Flower (local) closed a three nights' engagement to successful business. Gilbert Comic Opera co. 5 in La Mascotte Up to Date; large advance sale.

CRAWFORDSBURG.—**MUSIC HALL** (Mace Townsend and Sam B. Thomas, managers): Col. Robert G. Ingerson to a crowded house Oct. 31. Walker White-side in Richard III 6.

KOKOMO.—**OPERA HOUSE** (H. E. Henderson, manager): The Stowaway 1; splendid business and good performance. Alabama 14; O'Halloran's Masquerade 18; White Slave 22; Limited Mail 27.

ELKHART.—**BUCKEY OPERA HOUSE** (David Carpenter, manager): William C. Andrews and his co. in My Wife's Friend Oct. 31; good house. Comedy and Fox in O'Flaherty's Vacation did a fair business 4. Performance excellent.

FRANKFORT.—**COLUMBIA THEATRE** (Auge and Benefield, managers): Gus Hill's New York Stars Oct. 28; good business; excellent performance. In Old Kentucky 3; crowded house; audience delighted. A. Warner as "Wadge made" a great hit. Devil's Auction 12; The Defaulter 21; White Slave 21.

NEW ALBANY.—**OPERA HOUSE** (J. D. Cline, manager): James A. Reilly and his co. presented A German Soldier and The Broom-maker to the smallest house of the season 28, 29. The light business must be attributed to the fact that the co. did not furnish sufficient paper to properly advertise their appearance, and Manager Cline has wisely concluded to play no more co. that come in short of waver. James A. Reilly appears in the leading roles, and did some good work, although he was suffering from severe cold. May Temptation and Ben. J. Williams acquitted themselves in a very creditable manner of their respective parts. Doy and Fane Carnival 6, 7; Clara Schumann Ladies' Orchestra 8, 9; Hal Reid's Human Hearts 11.

SHreveport.—**OPERA HOUSE** (F. G. Cox, manager): A pair of kids Oct. 28 pleased a very small house. Dog and Pony Show (J. H. Dobbin, manager) 3; poor house. Cecil Spooner in repertoire 7-9 and Saturday matinee, opening in The Buckeyes. Human Hearts 12; Al G. Field's Minstrels 20.

DUNKIRK.—**TODD OPERA HOUSE** (Charles W. Todd,

manager): A Pair of Kids Oct. 25 to a fair house performance not up to the standard. The Gilbert Comic Opera co. 31 to poor business, caused by a report from Union City that the co. was not up to the standard, which, however, proved false. The performance was above the average and delighted the small audience present. Si Perkins 12; Prof. Albin 17-22; Jane Combs Dec. 2, Side Tracked 7.

COLUMBUS.—**CRUMP'S THEATRE** (R. P. Gottschalk, manager): Colonel Robert G. Ingerson lectured to a crowded house 1, subject, "The Bible," and shook up this old orthodox burg as it was never "shooked up" before. Home talent concert 3; large audience. The Prodigal Father 11 and Field's Minstrels 19 both canceled; changed route. A Texas Steer 22; The Defaulter 22.

IAWA.

CLINTON.—**DAVIS OPERA HOUSE** (William McMillan, manager): Salter and Martin's Uncle Tom's Cabin Oct. 23 to packed house. Had good child dancer specialty, and good orchestra. Ariel Sextette (Smith Sisters) 25, on V. M. C. A. course, to good house, gave enjoyable entertainment. Political meetings 28, 29. Stapleton's Frohman co. 4 in Americans Abroad to good business, gave best of satisfaction. This is the fourth appearance here in the past twelve months of Mr. Stapleton and his principals, and we are pleased to note they have played to increased receipts each time. —**ITEMS:** Murray and Mack in Finnigan's Ball 12. Walter Campbell replaces Joseph Tracy in the Stapleton co., and Esther Lynn will join them at Louisville. The Delecto Skule (local talent) for I. O. O. F., holds the boards at the Davis 7.

BURLINGTON.—**GRAND OPERA HOUSE** (Chamberlin, Barbary and Co., managers): Friends Oct. 23 drew a good house and was given in a manner that was pleasant and effective. Milton Royle, Lucius Henderson, William Humphreys, and Selma Fetter were all strong in the roles essayed by them. Colonel Robert G. Ingerson lectured 25 in an audience of moderate size. Emily Bancker in Our Flat delighted a well-filled house 28. Her support was excellent. Conroy and Fox in O'Flaherty's Vacation 31 played to good business and gave a pleasing performance. Steve Brodie in On the Bowery 5; small house and indifferent performance. Robert Downing 9; Tim Murphy in A Texas Steer 11.

DAVENPORT.—**BURTS OPERA HOUSE** (Charles T. Kindt, manager): Derby Winner had a large audience. 2. Sandow 8; Charles Gardner 10; Primrose and West 12; Texas Steer 17; Old Homestead 18; Little Robinson Crusoe 20.

MASON CITY.—**AUDITORIUM** (John Barland, manager): Dark Oct. 28-29.—**PARKER'S OPERA HOUSE** (H. G. and A. T. Parker, proprietors): Cracker Jack co. 5 to good house. Pay Train 14.

DEER MOINES.—**POSTER'S OPERA HOUSE** (William Foster, manager): Clara Morris in Raymone 1; large and well-pleased audience; excellent performance. Alabama 2; good business; general satisfaction. The Defaulter 4, 5; Charles A. Gardner 6; The New Trocadero Vaudeville 7; Primrose and West's Minstrels 13.

GRAND OPERA HOUSE (William Foster, manager): House dark week of 2. Anna Eva Fay 4-9; Side Tracked 11, 12; Cracker Jack 15, 16.

CEDAR RAPIDS.—**CASNER'S OPERA HOUSE** (John B. Henderson, manager): In Old Madrid, a good entertainment at popular prices 2, and edition. Business excellent, A Texas Steer 7; good advance sale. The Defaulter 8; A Cracker Jack 12; Old Homestead 19; Darkest Russia 20.—**ITEM:** William Hoey canceled 15, much to everybody's disappointment.

OTTUMWA.—**GRAND OPERA HOUSE** (J. Frank Jersey, manager): Old Homestead Oct. 31 to fair business. A Globe Trotter 1 to poor business. The Defaulter 2 to good business. Julie Walters' co. No. 2 in Side Tracked 4.

INDEPENDENCE.—**GRONEY OPERA HOUSE** (R. M. Cambell, manager): Golden Ball co. failed to appear Oct. 24. Cracker Jack 9; Modern Woodman 24; Green Goods Man Dec. 5.

ANAMOSA.—**GRAND OPERA HOUSE** (C. R. Howard, manager): Midnight Watch to fair business Oct. 26; performance good. House dark 44. John J. Ingalls 12.

CARROLL.—**GERMANY OPERA HOUSE** (Ralph P. Sterling, manager): Salisbury Orchestra 18.

CHEROKEE.—**GRAND OPERA HOUSE** (Sanford and Moore, managers): A Cracker Jack Oct. 31 to fair business. Malone's Wedding 6; Morrison's Faust 2.

PITTSBURG.—**GRAND OPERA HOUSE** (McKissick and Lane, managers): Grimes' Cellar Door 13.—**ARABIA** (Charles J. Humphrey, manager): Chicago Ladies' Quartette 2 appeared before a packed house; highly-pleased audience.

PARSONS.—**EDWARD'S OPERA HOUSE** (Johnson and Steele, managers): The Defaulter Oct. 25 played to good house. Human Hearts 28; an excellent performance; fair business. The Royal Hawaiian Band and Glee Club 10; Kempton Comedy co. 21.

PORT SCOTT.—**DAVIDSON THEATRE** (Harry C. Ernich, manager): The Defaulter, Lincoln J. Carter's latest play, had a very good house Oct. 28; on only fair. James B. Mackie in Grimes' Cellar Door had fair house 2. Joe Ott 20; Yale's Devil's Auction 26.

WELLINGTON.—**WOODS OPERA HOUSE** (Ann M. Back, manager): Grimes' Cellar Door 7; The Royal Hawaiian Military Band 13.—**ARABIA** (Charles J. Humphrey, manager): Chicago Ladies' Quartette 2 appeared before a packed house; highly-pleased audience.

WILMINGTON.—**COLUMBIA THEATRE** (F. A. Owen, manager): Carl A. Haswin and a fine co. gave a grand performance of The Silver King Oct. 25 to a delighted audience. Rice's Comedians opened for three nights 4 to a packed house. A fine band and orchestra area feature. Co. good. Katherine Rober 11-12.

BALTIMORE.—**OPERA HOUSE** (Frank A. Owen, manager): The Gloves, given by local talent, 6, 7; large audience sale.

AUGUSTA.—**OPERA HOUSE** (Frank A. Owen, manager): House dark week of 4.

BATH.—**COLUMBIA THEATRE** (F. A. Owen, manager): Carl A. Haswin and a fine co. gave a grand performance of The Silver King Oct. 25 to a delighted audience. Rice's Comedians opened for three nights 4 to a packed house. A fine band and orchestra area feature. Co. good.

ANAPOLIS.—**OPERA HOUSE** (William Sims, manager): Miss Harriet Scaran Oct. 28; performance good. The World Against Her 4; large and well-pleased audience. Marie Wainwright 12; Gorton's Minstrels 11.

FREDERICK.—**CIVY OPERA HOUSE** (Frank B. Rhoades, manager): Rice and Barton's Comedians 4; fair business. Hanford, Spencer and O'Brien 11. Gorton's Minstrels 15.

MARYLAND.—**HAGERSTOWN.**—**ACADEMY OF MUSIC** (Charles M. Futterer, manager): Charles B. Hanford, Elihu Spencer and Nora O'Brien in Julius Caesar to a fair house 1; very satisfactory performance. May Noble Fisher, assisted by local vocalist, will give a dramatic reading 7. Gorton's New Orleans Minstrels 11.

PROSTBURG.—**RAVENSCROFT'S OPERA HOUSE** (J. T. Ravencroft, manager): House dark 10-16.

LOHACONING.—**RYAN'S OPERA HOUSE** (James P. Ryan, manager): Dark 7-9.

MAINE.—**PORTLAND.**—**LOTHROP'S PORTLAND THEATRE** (Charles C. Tukersbury, manager): Katherine Rober in Our Kitty 4; The Banker's Daughter 5; The Clipper 6; Our Kitty and A Heroine in Rags 7; The Little Detective and White Lies 8; The Clipper and The Little Detective 9.—**CIVY HALL**: John D. Williams in The Drummer Boy 13-15.—**PARK THEATRE** (new: C. F. Stubbs, manager): Vaudeville 4-9; S. R. O.—**ITEM:** Salvini in The Three Guardsmen, booked for 4, canceled on account of sickness. Later date to be announced.—Edward Harrigan is booked for this month.—The Elks held a social session 4.—Charles Wilson, formerly of the Portland Theatre, was here 1.

BANGOR.—**OPERA HOUSE** (Frank A. Owen, manager): The Gloves, given by local talent, 6, 7; large audience sale.

MAINE.—**MAINE.**—**DAVISON'S**—**DAVISON THEATRE** (H. M. Collins, manager): Beach and Bowers' Minstrels 2; good house. Signor Blitz, magician 12.

REDMOND.—**PAGE THEATRE** (A. D. Rodgers, manager): In Old Kentucky Oct. 29 to largest house of the season, receipts \$300. Redpath Concert co. 8 under the auspices of Henderson Lecture Club. Devil's Auction 6; Souza's Band, matinee, 12; Field's Minstrels 14; 1602, 18.

PARIS.—**GRAND OPERA HOUSE** (Scott and Mitchell, managers): Corinne 7; Edie Elsler 12; Souza's Band 13; in Old Kentucky 22; Trilby 22; Derby Winner 24; Onstage 27.

PADUCAH.—**MORTON OPERA HOUSE** (Fletcher Terrell, manager): William Barry in The Rising Generation Oct. 21; packed house. Alf and Bob Taylor in Yankee Doodle and Dixie 2; Charles H. Yale's New Devils Auction 4.

ASHLAND.—**THE ASHLAND** (R. P. Ellerby, manager): Peck's Bad Boy pleased a fair-sized audience 1.

OWENSBORO.—**NEW TEMPLE THEATRE** (J. J.

business. The Gorman's in *The Gilhooley's Abroad* 5 to a large and well pleased audience. Rhéa in *Neil Gwynne* 7; fine performance to good business. Great Brooklyn Handicap 12; *A Trip to Chinatown* and Wang underlined.

PORT JERVIS.—**OPERA HOUSE** (George Lea, manager): Agnes Herndon gave a meritorious performance Oct. 29 to deservedly slim attendance. Joshua Simple 2 to a large and well pleased audience. Professor Lee (hypnotist) week 4-9. *Bunch of Keys* 12.—**THEATRE NORMANDIE** (E. Fuller, manager): Dark.

HORNELLVILLE.—**SHATTUCK OPERA HOUSE** (S. Omoski, manager): Special Delivery Oct. 31, and The Midnight Special 2, gave satisfaction to moderate houses. Professor Lane gave a hypnotic performance to a large and interested audience 3, and by request repeated performance 6. The World 11.

SCHENECTADY.—**VAN CURLER OPERA HOUSE** (C. H. Benedict, manager): Mandie Hillman closed a week's engagement 2 in *Nugget Hall* to a packed house. The theatre was crowded at each performance, and business for the week was the largest in its history. The Royal Hand-bell Ringers had a good house 5, and gave a pleasing entertainment. The Witch drew well 6, and the co. and play were first-class. Joe Murphy in *Kerry Gow 5*; McCarthy's *Mishaps* 9.

FISHKILL-ON-HUDSON.—**BLAETTER'S ACADEMY OF MUSIC** (Clark and Beattie, managers): *Crooks* Sixers in repertoire Oct. 29-2; fair show to fair business; hand excellent. Derby Mascot, introducing Katie Rooney, 12; Howorth's *Hibernia* co. 15. Concert by Mike Deyo, pianist, under the auspices of Lewis Tompkins' House co. of Fishkill Landing.

JOHNSTOWN.—**GRAND OPERA HOUSE** (C. H. Ball, manager): Dark 20-6.

BATH.—**CASINO OPERA HOUSE** (C. A. Shultz, manager): Uncle Tom's Cabin 9; *Minkees* 12.

LOCKPORT.—**HODGE OPERA HOUSE** (Knowles and Gardner, managers): Morrison's Faust 2 to good business, but did not give satisfaction.

ROME.—**WASHINGTON STREET OPERA HOUSE** (Graves and Roth, managers): New 8 Bells 2; excellent performance and a good house. Brooklyn Handicap 6; Charlie's Aunt 18.

ONEIDA.—**MUNROE OPERA HOUSE** (E. J. Preston, manager): The Royal Hand Bell Ringers Oct. 30 gave one of the best entertainments of its kind ever seen in this city. The Brooklyn Handicap co. booked for 2, canceled their date, owing to the stage being too small for their scenery. The Arabian Medicine co. 12-22.

COONES.—**CITY THEATRE** (Powers and Williams, managers): Killarney 2; Howard Stock co. opened a five-night engagement 5, presenting *In His Power* to good business.

MIDDLETON.—**CASINO THEATRE** (H. W. Cory, manager): The Ellinwood Players closed week 2 to good business. Wang 4 to a 5000 house.

DANSBURG.—**HICKMAN OPERA HOUSE** (L. H. Neckman, manager): Midnight Special 1 to good business. House dark 4-9; Ada Van Etta 14.

ITHACA.—**THE LYCUM** (M. M. Gutstadt, manager): Morrison's Faust 29; full house. The Gorman's to good business 4. Modjeska to the S. R. O. sign 6; 8 Bells 12; Roland Reed 15; *Trips to Chinatown* 16; Ottis Skinner 22.

AUBURN.—**BURTIS OPERA HOUSE** (E. S. Newton, manager): Hoyt's *Bunch of Keys* did a fair business 31. Boston Howard Atheneum co. 1 to a good house. Rhéa, presenting Josephine, 2, drew only a fair house. Hoyt's *Black Sheep* 4; good house and good co. A Girl Up to Date 7; Joseph Murphy 9; Byrne Brothers' 8 Bells 11.

PENNYAN.—**SHAFER OPERA HOUSE** (C. H. Simon, manager): Faust 22; good performance to good business. Rhéa 5.

OWENSBY.—**WILSON OPERA HOUSE** (C. B. Dunn, manager): House dark 14; Jack Harkaway 8; Helen Hyde 25.

OLEAN.—**OPERA HOUSE** (Wagner and Reis, managers): Stowe's Uncle Tom's Cabin 4 had a packed house, and gave satisfaction. Cleveland's Minstrels 11. Rhéa 16—**ACADEMY OF MUSIC** (Olean Music Co., managers): The Catholics are holding a fair week 4-11.

BINGHAMTON.—**STONE OPERA HOUSE** (Clark and Delavan, managers): Chauncey Glict in *The Irish Artist* gave a pleasing performance to a good-sized audience. Howard Atheneum Specialty co. 2 to fair business. Hoyt's *Black Sheep* 4 had a packed house. Audience well pleased. Jack Harkaway 9; Rhéa 11, 12.—**BUJO THEATRE** (A. A. Fennedy, manager): Julie Walters in *A Money Order*, under the auspices of a local house company, came 1, 2 to big business. John J. Black in *Old Eddie* 4-6 drew large audiences. Sam T. Jack's *Crooks* 7-9; May Russell co. 11-13.

WATERLOO.—**ACADEMY OF MUSIC** (C. C. Gridley, manager): Nothing in the dramatic line the past week. Gloria 4; Midnight Special 13.

WARSAW.—**IRVING OPERA HOUSE** (W. S. Pratt, manager): House dark 4-9; Gloria 11.

HEKIMIAN.—**GRAND OPERA HOUSE** (H. A. Diemel, manager): 8 Bells pleased house 21; Stutz Brothers' Uncle Tom's Cabin 22; Rev. Wooley, Christian Endeavor lecture, 23; Won Back, by the City Dramatic Association, 25.

ODGENSBURG.—**OPERA HOUSE** (Charles S. Hubbard, manager): Minnie Lester opened a week's engagement 6 to S. R. O. Performance good. A Thousand 12.

ELLENVILLE.—**MASONIC THEATRE** (E. H. Munson, manager): Joshua Simpkins, under management of C. R. Munson delighted a 5000 house 4, the dancing being especially pleasing. All good co. visiting Ellenville this season have played to excellent business. Manager Munson having the confidence of the theatre-going people of the town and vicinity.

JAMESTOWN.—**ATLANTIC OPERA HOUSE** (A. E. Allen, manager): The Country Circus Oct. 20 to large audience, and played the people largely. Special Delivery 1 to very good business; a very good performance attended by the entire post-office force. Minnie Madden Fisher in her new comedy of *The Queen of Liars* 2. Morris Brothers' *Equine and Canine Paradox* 8, 9. Anna E. Davis in repertoire week of 11. The Gilmon's 14th.

PEEKSKILL.—**DUPREE OPERA HOUSE** (P. S. Cunningham, manager): House dark since Oct. 21. The Derby Mascot Nov. 4; Coon Hollow 12.

CANANDAUGA.—**GRAND OPERA HOUSE** (McKeech and Mather, managers): Morrison's Faust Oct. 31; audience large and well pleased. Rhéa delighted a crow'ded house 4. Gorman's in *Gilhooley's Abroad* 6; good business.

SARATOGA SPRINGS.—**TOWN HALL** (J. M. Putnam, manager): Both amusement halls dark week 2.

MEDINA.—**SENT'S OPERA HOUSE** (Cooper and Hood, managers): House's own co. played to full houses. Paw's Ticket 20, 15.

YONKERS.—**MUSIC HALL** (William J. Bright, manager): The Baggage Check on, played to a full house and gave a good performance. Bob Hilliard in *Lost 32 Hours* 21; gave first-class performance to full house 4. Coon Hollow 13; Old Kentucky 18.

HURON.—**OPERA HOUSE**: Frank Norcross and co. in Nolte 5 pleased a fair-sized audience with a very capable performance.

TRICO.—**CASINO OPERA HOUSE** (S. M. Hickey, manager): Andrea Mantegna in *Myles Aron* played to fine business. John Kerrol in *The Irish Alderman* pleased 4, 5. Joseph Murphy in *The Shauh Rhine* drew a large house 6. Robert Hilliard 6; Peter F. Dailey 9.—**SONN'S OPERA HOUSE** (Gardner Rand, manager): Camille was presented by Oiga Nethersole to a fair-sized house 1. The Girl I Left Behind Me was nicely presented 1, 2. The Masqueraders 3; The Blue and Gray (local) 11.

CORTLAND.—**OPERA HOUSE** (Warner Root, manager): Girl Up-to-Date, booked for 2, cancelled. 8 Bells 9; Trip to Chinatown 14; Aiden Benedict 19.—**TRICO**: Henry E. Dixey and wife, of New York, arrived in town 6, to be present at a rehearsal of *The Mikado*, which is to be given here in December under their direction. F. A. Mangang, for several seasons past leader of the Opera House orchestra, is now a member of the Ithaca Lyceum Theatre orchestra, and has removed with his family to that city.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): Joseph Murphy in *Siuan Shue* Oct. 31 to a large house. Bothman's co. in *A Bunch of Keys* 6 at popular prices; fair business. 8 Bells 8; Fabio Romani 12; Runaway Colt 14; Paw's Ticket 20, 18; Robert Hilliard 27.

NEWBURG.—**ACADEMY OF MUSIC** (Fred. M. Taylor, manager): Wang was given 1 for the third time to S. R. O. long before the rise of the curtain. The co. gave the best of satisfaction. Charles Frohman's *Masqueraders* 2 a first-class show to good business. The Spielkunstes, which entertained the public here last week, was one of the best local attractions ever presented in this city, and the Children's Day Nursery, for which

benefit it was held, will be enriched about \$1,500. Rhéa, which gave good satisfaction the last time it appeared, duplicated its former success 7 to a fair-sized audience. The Women Suffragists Convention 8-11. Derby Mascot 12; Coon Hollow 14; Cleveland's Minstrels 16; Crazy Patch 20; Stetson's Uncle Tom's Cabin 22.

CARTHAGE.—**OPERA HOUSE** (E. C. Wagner, manager): Pendleton's Minstrels Oct. 20 drew only a fair house. Excepting the work of O. Judd Manola and and Marion and Pearl, the performance was poor. Fabio Romani 6 packed the house; performance excellent. This co. will lay off here until 11.

POUGHKEEPSIE.—**COLLINGWOOD OPERA HOUSE** (E. B. Sweet, manager): D. W. Truss and Co.'s Wang was well presented to good business 2. Charles Frohman's co. in *The Masqueraders* 6 delighted a good-sized audience. Paderewski 7; Ho's "A Black Sheep" 13; Andrew Mack in *Myles Aron* 13; in Old Kentucky 19; Thatcher and Johnson's Minstrels 21; Peck's Bad Boys 22; Oliver Doud Byron 23; Lost in New York 28.

UTICA.—**OPERA HOUSE** (H. E. Day, manager): Rhéa presented Neil Gwynne Oct. 30 before a fair-sized audience, who greatly enjoyed the performance. Rhéa and her co. received two curtain calls for their excellent work. The Byrne Brothers produced their new *8 Bells* 31 to a large and well pleased audience. Oiga Nethersole presented *Camille* 1 before a large and highly representative audience, which was charmed with the fine performance. Miss Nethersole was called before the curtain three times. *The Hustler* 15; Agnes Herndon 18, 19.—*ITEM*: Will E. Burton, of Columbus, Ohio, has leased old Mechanic's Hall, and will shortly open it as the new Family Theatre at popular prices, presenting standard dramas, with a change of programme twice a week.

LITTLE FALLS.—**CROCKHIT OPERA HOUSE** (H. A. Cronkhite, manager): The Kodak Oct. 28 to light business. Marie Herbert in *The Witch* 5 to a crowded house. Performance excellent, co. receiving a curtain call after each act. Helen Blythe 14, 15. Manager Cronkhite has received word that De Graff's Minstrels, booked for 4, had disbanded.—**SKINNER OPERA HOUSE** (H. A. Skinner, manager): Fabio Romani pleased a large audience 1. Brooklyn Handicap 7 to good business. Adams Hose Co. (State champions) hold a fair week of 11-18.

GOLOVERVILLE.—**KARSON OPERA HOUSE** (A. L. Cowell, manager): Joseph Murphy, supported by a good co., presented *The Kerry Gow* 5 to big business. Election returns were read from the stage between the acts. The Great Brooklyn Handicap 6 to poor business, on account of the Republican convention. Howard Stock on 11-18; Agnes Herndon 20; Helen Blythe 22, 23.

SYRACUSE.—**WELLING OPERA HOUSE** (Wagner and Reis, managers): Joseph Murphy to fair attendance 1, 2; *A Black Sheep* 6; good house. Peter F. Dailey 7; Rhéa 8, 9; A Runaway Colt 12, 13; Roland Reed 14.—**STANLEY THEATRE** (Frank D. Hennessy, manager): A Bunch of Keys to good business 1, 2. Gaylord's Band (local) gave the first of a series of Sunday night concerts 3 to a big house. 8 Bells drew well 4-6. Modjeska 7, 8; The Brooklyn Handicap 11, 12; Gilmore's Band 13.—*ITEM*: H. R. Jacobs' *OPERA HOUSE* (G. A. Edes, manager): The Gormans to fair business 31-2. McCarthy's Minstrels drew well 4-6; Plays and Players 7-9; Jack Harkaway 11-13.—*ITEM*: Carl Downing, of this city, goes with the Bostonians next season to understand Eugenie Cowlin.—H. J. Yorkey, of minstrel fame, is resting here. An amateur performance of *Uncle Tom's Cabin* is to be given 23.

TECONDEROGA.—**IVINS OPERA HOUSE** (Frederick Ives, manager): The Noss Jollity co. 2; fine performance; good business.

AMSTERDAM.—**OPERA HOUSE** (A. Z. Neff, manager): A Baggage Check Oct. 28; crowded house. Fabio Romani 2 to light business. Great Brooklyn Handicap 5; top-heavy house. The Witch opened their new house 4 to a packed house, with strong cast. The first act has been rewritten.

GLENS FALLS.—**OPERA HOUSE** (F. F. Prynn, manager): Minnie Lester Comdy co. closed Oct. 27 with a sacred concert. Royal Hand Bellringers 28, benefit of the V. M. C. A.; fair-sized audience; performance fair. Charles E. Blaney's A Baggage Check 28; very good house; audience well pleased. Noss Jollity co. 31 in Kodak; poor house; performance fair. Mora Comedy co. 4 opened to big business.—*ITEM*: Mr. McDonnell, treasurer, reports big business everywhere.

ONONDAGA.—**METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): Old Eddie Tanner Oct. 31 to fair business. Royal Hand Bellringers 4 to top-heavy house. Charles H. Hoyt's *A Trip to Chinatown* 12; Jessie Conthorn, elocutionist, who was selected to read the prophecy at the opening of the World's Columbian Exposition, and on at the Theatre 28, under the management of the Onondaga musical and Lecture Course.—*ITEM*: Manager Fitzgerald is being complimented in securing such an excellent corps of ushers.

MALONE.—**OPERA HOUSE** (H. A. Putnam, manager): Aaron Woodhill in *The Thorughbred* 9. House will be dark until 21, when the local holds the boards.

NEW ROCHELLE.—**CASINO THEATRE** (E. J. Martineau, manager): Tony Farrell in *Garryowen* 1; full house. Hoyt's *Chinatown* 7; packed to the doors. Josephine Loane 11-13; Oliver Byron 15.

KINGSTON.—**OPERA HOUSE** (C. V. Dubois, manager): Wang Oct. 31 to a large and delighted audience Nolte 7.

NORTH DAKOTA.

PARDO.—**OPERA HOUSE** (C. P. Walker, manager): Daniel Sully, assisted by Dan Mason, in *Daddy Nolan* and *A Social Lion* Oct. 29, 30 to good business. Kate Michelena charmed her audience with *"A Last Rose of Summer."* Herschell Mayall joined co. here, replacing John C. Havens, who left for New York. Frank E. Jamison, manager for Mr. Sully, reports business good. Mr. Sully is adding new people and strengthening his co. for the production of his new play, *A Day in June*, written by Mason and Sully. Lillian Lewis in Cleopatra parts to large business 2. She has given the play a pictorial mounting excelled by no other production of its kind before the public. One of the sensational novelties was the barefoot ballet dance, but which consists of boldness rather than any degree of merit. Katie Emmett in *Chat, an American Boy*, 11; Marie Sanders 16; At Fort Bliss 18, 19; Ida Van Cortland week of 25 in repertoire. Her co. is a strong one this season, and their wardrobe are entirely new. The opening piece will be *Imogen*.

GRAND FORKS.—**METROPOLITAN THEATRE** (C. J. Landor, manager): Lillian Lewis as Cleopatra Oct. 30; good house; receipts, \$567.50. Ida Van Cortland 4; audience well pleased.

JAMESTOWN.—**LLOYD'S OPERA HOUSE**: Daniel Sully in *A Social Lion* Oct. 31; good house; satisfactory performance. Lillian Lewis in Cleopatra 4; crowded house; audience well pleased.

NORTH CAROLINA.

ASHEVILLE.—**GRAND OPERA HOUSE** (Thrash and Farnsworth, managers): The *Musicians* in *Yetta* Oct. 22; fair business. The best light opera given here for several years—good and interesting from start to finish.

WELMINGHAM.—**OPERA HOUSE** (S. A. Schloss, manager): Sol Smith Russell in *The Rivals* Oct. 31; large and appreciative audience. In response to an enthusiastic call Mr. Russell appeared before the curtain and made a neat little speech. Mr. Russell is an old time.

DEFIANCE.—**CITIZENS' OPERA HOUSE** (B. F. Eason, manager): The Three Guardsmen Oct. 25; good performance; fair house. Powell 25; good performance to light business. Gladys Wallis 12.

GOLDSBORO.—**MESSENGER OPERA HOUSE** (B. H. Griffin, manager): Mabel Paige co. Oct. 28-2; good performance to poor business.

CHARLOTTE.—**OPERA HOUSE** (N. Gray, manager): Charlotte Dramatic Club in *Furnished Apartments* 8. The best performance ever given here by amateurs.

OHIO.

DAYTON.—**GRAND OPERA HOUSE** (Harrv E. Feicht, manager): Gladys Wallis to light business Oct. 28. The winsome and captivating comedienne was enthusiastically received. She was well supported and the play was excellently staged, making the performance meritorious and highly satisfactory. The Wilbur Entertainment on 4, 5; fair business. Some of the specialties were pleasing.—**PARK THEATRE** (Harry E. Feicht, manager): London Parks to good business 8-11.

Milk White Flag 12; Della Fox Opera co. 12; Frank Bush 14; Wang 16; Kittle Rhodes, Thanksgiving week.

JOHNSTOWN.—**OPERA HOUSE** (James G. Ellis, manager): The Sphinx Opera co. made its first appearance here Oct. 21 to the capacity of the house at advanced prices, and gave universal satisfaction. Charles B. Hanford in Merchant of Venice Oct. 30 to a fairly good house, and a better satisfied audience never left this house. Professor Keller gave a very pleasing entertainment to a good house 1. J. C. (Fatty) Stewart in The Two Johns 4 to moderate business. W. S. Cleveland's Minstrels gave a very clever performance 5 to a crowded house. On the Mississippi 11; A Baggage Check 16.—**ADAMS'S OPERA HOUSE** (Alexander Adair, manager): House dark 1-12—**EDITH MUSSET** (H. B. Cohn, manager): Mudlum's Picnic has packed the house to the roof.

MAHANOY CITY.—**OPERA HOUSE** (J. J. Quirk, manager): Rice and Barton in a revised edition of Razzae Dazzle gave a satisfactory performance to fair house Oct. 21. Finafone was produced by the Oratorio Society of Pottsville Oct. 24; good house and fair rendition of the opera. Annie Wynn, a Mahanoy City girl, essayed the part of Josephine, and received a hearty reception. The Welsh Ladies' Choir crowded the house and gave a most pleasing concert Oct. 30. The Burglar drew a fair house Oct. 29. Amy Lee and Frank Doane in Miss Harum Scaramus to fair house 1; performance did not seem to take very well with the audience. May Russell's co., booked for 5 on short notice, failed to appear. Manager Quirk had them billed, advance sale opened, and even expected them that night, but they did not materialize, nor did they send word or make known their whereabouts.—ITEM: An amateur dramatic organization has been formed among the young men of this place. They have rooms above the Falstaff Hotel.

CARLISLE.—**SENTINEL OPERA HOUSE** (George Venger, manager): Amy Lee and Frank Doane in Miss Harum Scaramus Oct. 31 to good house, and gave thorough satisfaction. It was Miss Lee's first visit to Carlisle, and she made many friends. Rice and Barton's Comedians in McDougle and Poodie 1. Welsh Brothers' Twentieth Century Vaudeville co. 7; Gorton's Minstrels 9.—ITEMS: The Harum Scaramus co. did not reach our city till nearly 5 o'clock, having made a long jump from Annapolis, Md.—Rice and Barton had a football audience 1, as Swathmore and Dickinson played here that date.—Boyd's Modern Minstrels came to grief at Mechanicsburg, a small town eleven miles from here. The co. was out only four days, and was under the management of Milt Boyer, who deserted them Oct. 24 at the above place. The co. contained sixteen people, and were left without means to get home—ith, showing to only \$35 gross that night. Eleven of the co. came here on 25 with only a few hours' billing and gave a vaudeville show to a very small house, getting money enough to pay board and get to Harrisburg.

ALTOONA.—**ELEVENTH AVENUE OPERA HOUSE** (Mishler and Myers, managers): Amy Lee and Frank Doane in Miss Harum Scaramus 5; clever show to fair business. Welh Ladies' Choir co. 6; well balanced and decidedly superior attraction in every respect; good house. Milk White Flag 12; On the Mississippi 13; Baggage Check 13; Frank Bush in Girl Wanted 16.—ITEM: It is most agreeable to your correspondent to hear the praise offered by the managers of the different attractions regarding the appointments of the house, such as the attacks, orchestra, dressing-rooms, etc.

SHARON.—**CARVER OPERA HOUSE** (P. F. Davis, manager): Ion Carrolles finished a week's engagement to poor business; co. weak. Joe J. Sullivan in Maloney's Mishaps 7; Carrie Russell 8; Corsican Brothers 9; Fort Bliss 16.

TITUSVILLE.—**OPERA HOUSE** (John Gahan, lessee): All the Comforts of Home Oct. 31; a good co. to a fair business. Fort Bliss 1-2; performance good; business fair. Harrison J. Wolfe in Corsican Brothers 3 to a fair house; performance excellent. Cleveland's Minstrels 8; Shore Acres 12; The Gormans in Gilmoreys Abroad 14; Girl Up to Date 16; Midnight Special 20; Sowing the Wind 22; The Baggage Check 30.—ITEM: Bloomer Girl 9, cancelled; no cause.—Home talent are rehearsing Home, a light drama to be produced about the holidays.—Charles E. Cleveland of Cleveland's Minstrels wished me to report business as being extraordinary good all along the route.

SCRANTON.—**DAVIS'S THEATRE** (George E. Davis, manager): Al. Reeves and co. Oct. 31-2 to good business. Sam T. Jack's Creole co. 4-6 to good business.—**THE FROTHINGHAM** (Wagner and Reis, managers): The Founding Oct. 30 to large business. O'Neill 1, 2 in Virginia and Monte Cristo to fair business. Palmer Cox's Brownies 4, 5, with matinee 5, all to packed houses.—**ACADEMY OF MUSIC** (M. H. Burgunder, manager): Chauncey Olcott Oct. 30 in The Irish Artists to very large business. Shore Acres Oct. 31 to large business. Hoyt's A Black Sheep 2 to good business. Ahorn Opera co. 4, 5 in Said Pasha and Boocacchio to large business.

BRADFORD.—**WAGNER OPERA HOUSE** (Wagner and Reis, managers): At Fort Bliss Oct. 30, 31; light business. Uncle Tom 2; two perf. romances; crowded house. Chimes of Normandy 8, 9; Rentz-Santley 12; A Girl Up to Date 13.—EXCHANGE: Morris Brothers' Animal Aggregation 1, 2.

TYRONE.—**ACADEMY OF MUSIC** (G. W. Hamersley, manager): Charles B. Hanford, Elihu R. Spencer, and Nora O'Brien, in Merchant of Venice Oct. 29; good performance to large audience. Marie Wainwright 31; good business and very fashionable audience. Amy Lee and Frank Doane in Miss Harum Scaramus 4; good performance to small audience. Two Johns 5; fair business.

COLUMBIA.—**OPERA HOUSE** (James A. Allison, manager): Armstrong's Comedy co. booked 4-9, failed to appear. Reported stranded.

MINERSVILLE.—**OPERA HOUSE** (Roehrig and Kean, managers): House dark Oct. 19-31; Broth's Minstrels 9; The Engineer 13.—ITEM: A party of horn-stormers, under the management of Kelly and Home, was booked here 23-2 in rep-to-retoe including The President, Wild Oats, and Col. Bill. All the paper used was for The President. After the aggregation had put on the initial piece the management refused to allow them to produce the other two pieces.

PUNXSUTAWNEY.—**MAHOMING STREET OPERA HOUSE** (Charles Fish, manager): Harrison J. Wolfe in Corsican Brothers Oct. 31 to poor business; performance first-class. Henderson's ideals 2; fair and well-pleased audience. Duncan Clarke's Female Minstrels 4; large house. House dark 5-12; Midnight Flood 14.—ITEMS: The Henderson ideals having changed hands, the co. will be managed hereafter by Harry Webster.—The many friends of Harold Holman will be sorry to learn of the sad accident which befel him in Dubois Oct. 26. Mr. Holman, returning to his dressing-room from the stage, slipped and fell to the stage, fracturing his left leg below the knee.

NANTICOKE.—**BROADWAY OPERA HOUSE** (James Kleckner, manager): Dark Oct. 24-2. Lincoln J. Carter in Fast Mail 7.—ITEM: William Kleckner, son of Manager Kleckner, has accepted the position of general advance agent for the Grand Opera House and Music Hall at Wilkes Barre.

FRANKFORD.—**MUSIC HALL** (William B. Allen, manager): The Engineer 1, 2; good performance; large house. Fay Foster 8, 9; Power of Gold 11, 12; My Jack 13, 14.

BERWICK.—**P. O. S. OF A. OPERA HOUSE** (F. R. Kitchen, manager): House dark Oct. 28-2. The Fast Mail 4. Advance sale indicates a large house.

LEBANON.—**FISHER OPERA HOUSE** (George H. Spang, manager): House dark past week.

BEAVER FALLS.—**SIXTH AVENUE THEATRE** (F. H. Cusick, manager): County Circus 5 to packed house; performance excellent. Hoss and Hoss 7; Old Glory 9; Corsican Brothers 12; Sowing the Wind 13; Shore Acres 16; Baggage Check 20; Private Secretary 29.

CONNELLSVILLE.—**NEW MYER'S OPERA HOUSE** (Charles R. Jones, manager): Carter's Tornado 1 pleased a fair-sized audience. Minnie Seward 4-9 opened to crowded house; general satisfaction.

ALLEGTON.—**ACADEMY OF MUSIC** (N. E. Worman, manager): A Black Sheep was presented Oct. 31 to a well-filled house; very good co. and audience well pleased. Adams' Edu was the attraction 1, and drew a large male audience; entertainment satisfactory.

BROWNSVILLE.—**RICHIE THEATRE** (L. C. Richie, manager): Jane Coombs in Black House 1 to a large and enlightened audience.

SHAMOKIN.—**G. A. R. OPERA HOUSE** (J. P. Oster, manager): Royal Welsh Choir 2 delighted a large audience. Shore Acres was received with open arms by a large and appreciative audience 4. The Baggage Check 8; return date.

POTTSSTOWN.—**GRAND OPERA HOUSE** (George R. Scouller, manager): Harrison J. Wolfe in The Corsi-

Harrison, manager): The Hustler 1 to a delighted audience. Prominent among the cast was Charles A. Loder, formerly a resident of this city, who has many friends here interested in his behalf.

MT. CARMEL.—**BURNSIDE POST OPERA HOUSE** (Joseph Gould, manager): Royal Welsh Ladies' Choir gave a rich musical concert 4 to S. R. O. Man About Town 13; Fast Mail 16; South Before the War 19; Powell the magician 25.

LOCK HAVEN.—**OPERA HOUSE** (J. H. Mussina, manager): House dark 4-7; J. C. Stewart's Two Johns 7; A Baggage Check 13; Powell the magician 19.

JEANNETTE.—**OPERA HOUSE** (A. B. Blitz, manager): Duncan Clarke's Minstrels gave a disgraceful show to large audience Oct. 29. Joe Sullivan in Maloney's Mishaps to large and well-pleased audience Oct. 30. Flora Stanford and co. opened 1 or week 4 to large house. South Before the War 12; Private Secretary 15.—ITEM: Joseph Klein has accepted the position of treasurer at the Jeannette Opera House.

PHILIPSBURG.—**PIRATA'S OPERA HOUSE** (Thomas Byron, manager): House dark Oct. 29-2. The Wolf, Holmes and Shridan co. opened a three night's engagement 4 with their new scenic success The Smugglers to one of the largest audiences ever assembled in the house.

PITTSSTON.—**MUSIC HALL** (J. A. MacDougall, manager): Ethel Tucker in repertoire Oct. 28-2; satisfactory performance to crowded houses. The Fast Mail 4 had its usual large audience.

YORK.—**OPERA HOUSE** (B. C. Bentz, manager): The Hustler, with Charles A. Loder in the leading part, gave a very clever performance to an ordinary house 30. Marie Wainwright in The Love Chase, at advanced prices, drew a fair-sized house 1. The play as presented did not achieve the success of her presentation of Daughters of Eve of last season here. Rice and Barton in McDougle and Poodie 1. Welsh Brothers' Twentieth Century Vaudeville co. 7; Gorton's Minstrels 9.—ITEMS: The Harum Scaramus co. did not reach our city till nearly 5 o'clock, having made a long jump from Annapolis, Md.—Rice and Barton had a football audience 1, as Swathmore and Dickinson played here that date.—Boyd's Modern Minstrels came to grief at Mechanicsburg, a small town eleven miles from here. The co. was out only four days, and was under the management of Milt Boyer, who deserted them Oct. 24 at the above place. The co. contained sixteen people, and were left without means to get home—ith, showing to only \$35 gross that night. Eleven of the co. came here on 25 with only a few hours' billing and gave a vaudeville show to a very small house, getting money enough to pay board and get to Harrisburg.

CARLISLE.—**SENTINEL OPERA HOUSE** (George Venger, manager): Amy Lee and Frank Doane in Miss Harum Scaramus 5; clever show to fair business, and gave thorough satisfaction. It was Miss Lee's first visit to Carlisle, and she made many friends. Rice and Barton's Comedians in McDougle and Poodie 1. Welsh Brothers' Twentieth Century Vaudeville co. 7; Gorton's Minstrels 9.—ITEMS: The Harum Scaramus co. did not reach our city till nearly 5 o'clock, having made a long jump from Annapolis, Md.—Rice and Barton had a football audience 1, as Swathmore and Dickinson played here that date.—Boyd's Modern Minstrels came to grief at Mechanicsburg, a small town eleven miles from here. The co. was out only four days, and was under the management of Milt Boyer, who deserted them Oct. 24 at the above place. The co. contained sixteen people, and were left without means to get home—ith, showing to only \$35 gross that night. Eleven of the co. came here on 25 with only a few hours' billing and gave a vaudeville show to a very small house, getting money enough to pay board and get to Harrisburg.

PHILADELPHIA.—**GARMIN'S OPERA HOUSE** (Al. Garman, manager): Two Johns played to fairly good house 6.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (Messrs. Wagner and Reis, managers): Milton Ahorn Opera co. Oct. 29-2 to good business and appreciative audiences. Shore Acres (Archie Boyd) 5 to a good-sized and much-pleased audience; co. excellent. Palmer Cox's Babies 6-7 opened to a large-sized and enthusiastic audience; specialties are superb; strong.

DANVILLE.—**OPERA HOUSE** (F. C. Angle, manager): Gorton's Minstrels Oct. 31 pleased large audience. Miss Harum Scaramus 2; good performance; fair house. The Two Johns 14; The Engineer 16; The Fast Mail 19; The Mikado 22.—ITEM: Charles Payne of New York is rehearsing The Mikado home talent.

WELLSBORO.—**BACHE AUDITORIUM** (Dartt and Dartt, managers): Dr. A. E. Winslow lectured on "Girls—Old and Young," Oct. 29 to a full house. Dr. William H. Crawford lectured on "Saracarola, the Italian Reformer," 29 to a very large and well-pleased audience. The Swedish Male Quartette, assisted by Bertha Webb and Jessie Shoemaker, Oct. 30; packed house and audience delighted. Lecture, Dr. Russel H. Conwell, Oct. 31 to S. R. O. A Trip to Chinatown 20.

MEADVILLE.—**ACADEMY OF MUSIC** (E. A. Hempstead, manager): House dark 1-8. At Fort Bliss 5, having been closed. Hoss and Hoss 9; The Gorham 13; Shore Acres 15.

CORRY.—**WICH'S THEATRE** (L. A. White, manager): Jack Harkaway, billed for Oct. 25, failed to appear. The New York Male Quartette, and Nellie Nichols as reader, under the auspices of the First Presbyterian Church 29; fair business; good entertainment. Frohman's All the Comforts of Home Oct. 30; good business; satisfactory performance. Harrison Wolfe in The Corsican Brothers 4 to small business, co.

LEWISTOWN.—**TEMPLE OPERA HOUSE** (J. A. McKinney, manager): Two Old Cronies 1 charmed a large audience. Midnight Flood 9; Little Trixie 12; Teachers' Institute 18-22.

BUTLER.—**PARK THEATRE** (George M. Burkhalter, manager): The Clifton-Middleton co. 4-9; good business and satisfactory performance. The Corsican Brothers 13; Sowing the Wind 18; Wilbur Entertainments 20.

OHIO CITY.—**OPERA HOUSE** (C. M. Loomis, manager): Walter Comedy co. in repertoire finished week Oct. 26-2 to very large business. The Corsican Brothers 6; Mozart Symphony co. 7; John T. Sullivan 11; Herne's Shore Acres 13; The Gormans 15; A Girl Up to Date 20.—ITEM: At Fort Bliss, dated for 4, cancelled.

NEW CASTLE.—**OPERA HOUSE** (Wagner and Reis, managers): Cleveland's Massive Minstrels 2 to good business; performance fair. Hoss and Hoss 6; Miss Harum Scaramus 8; At Fort Bliss 15; Sowing the Wind 16.

BETHLEHEM.—**OPERA HOUSE** (L. F. Walters, manager): Little Trixie 5 to good business. The Witch 9; Mrs. Little 10; Central Theatre 11 (H. A. Gorman, manager): The Burglar 4 to fair business. The co. is not as strong as it was last season, although W. William Lewis as the burglar compares very favorably with Eugene Moore, who handled the part at the last visit here of the drama. Lost in New York 11.

EASTON.—**ANGEL OPERA HOUSE** (Dr. W. K. Detweiler, manager): Charley's Aunt 4 to large house; co. seemed to have an off-night. Santapola, booked here for 6, cancelled. The Hustler 8.—ITEM: Business here much better than earlier in the season.

ERIE.—**PARK OPERA HOUSE** (Wagner and Reis, lessees): At Fort Bliss 2; poor business. Joseph Callahan 4 as Mephisto in the grand electrical and spectacular production Faust, supported by an excellent co., was welcomed by a large audience. Amy Lee and Frank Doane, surrounded by a good co., presented Miss Harum Scaramus to good business and well pleased audience 7.

WAYNESBURG.—**OPERA HOUSE** (Cook and Munro, managers): Jane Coombs in Black House 2 gave a splendid performance to well-pleased audience.

CARBONDALE.—**GRAND OPERA HOUSE** (Dan P. Byrne, manager): Chauncey Olcott Oct. 31; big house; performance excellent. Fast Mail 2; good house; fair performance.

LANSFORD.—**OPERA HOUSE** (J. B. Breslin, manager): The Burglar 1 to fair business; performance very good. Little Trixie 6; good performance to good business. Fast Mail 11; The Engineer 11.

READING.—**ACADEMY OF MUSIC** (John D. Mishler, manager): A very good performance of The Hustler, with S. R. O. The specialty of Charles A. Loder made quite a hit. Walter Sanford's production of The Power of Gold and My Jack attracted large audiences 4; the performances were good.—**GARDEN OPERA HOUSE** (George M. Miller, manager): May Smith Robbins in Little Trixie 7-9.—**BIRCH'S THEATRE** (Charles Gilder, manager): Mulligan's Mishaps Oct. 21-2. Fay Foster co. gave good performances to large houses 4.—ITEM: Wallace P. Kiser has been retained as business manager for the Bijou Theatre.

CLEARFIELD.—**OPERA HOUSE** (V. E. Clarke, manager): Uncle Jack Oct. 29 to big business; general satisfaction. Lovett 7, 8; Midnight Flood 13; Powell 18.

M'KEESPORT.—**WHITE'S OPERA HOUSE** (F. D. Hunter, manager): J. J. Sullivan gave a fair performance to a good house 2. W. D. Cleveland's Minstrels gave a clever performance 6; audience well pleased.

ALBION'S THEATRE (R. B. Beane, manager): Fay Foster co. in repertoire to packed houses 4 and week.

WARREN.—**LIBRARY THEATRE** (F. R. Scott, manager): All the Comforts of Home 1; good business; audience well pleased. Amy Lee in Miss Harum Scaramus 6; fair-sized audience. Shore Acres 11.

ASHLAND.—**GRAND OPERA HOUSE** (Frank H. Waite, manager): Gorton's Minstrels 1 to big business and good performance. The Midnight Flood 5; fair business.

MILTON.—**GRAND OPERA HOUSE** (Griffith and Co., managers): House dark 4-9.

WEST CHESTER.—**OPERA HOUSE** (F. I. Painter, manager): Della Fox Opera co. in Fleur de Lis 12.—**ASSOCIATED BUILDING** (Davis Belmont, manager): Charles B. Hanford, Elihu R. Spencer and Nora O'Brien in Romeo and Juliet 13.

UNION CITY.—**COOPER OPERA HOUSE** (J. H. Blanchard and manager): All the Comforts of Home Oct. 26 to good business; audience well pleased. Carrie Russell 5 to large audience of the male gender. Maloney's Mishaps 12; Morris Brothers' Pony and Dog Show 13.

JOHNSONSBURG.—**ARMSTRONG OPERA HOUSE** (A. E. Scouller, manager): Harrison J. Wolfe in The Corsi-

Brothers 1 to a fair-sized audience. House dark 2. Dec. 12.—ITEM: The Corsican Brothers' attraction was the best performance seen here this season. Mr. Wolfe is certainly a good actor, and should meet with success wherever he appears. His performance was pronounced by all as up to the standard.

HAZELTON.—**GRAND OPERA HOUSE** (G. W. Hamersley, manager): The Royal Welsh Singers rendered an

new roles 29, 30 playing Mr. Valentine's Christmas, An Everyman, Man, and The Rivals. The engagement was eminently successful from an artistic stand point, though the audiences were sadly too small. Dugay Bell did fair business in his new opera Nancy Lee 31, and the pretty man of whom was the voice, was creditable, was well received. Creston Clarke did not score a success in Edgar Allan Poe 4. His support, as usual, is none of the best, and the play stands sadly in need of the pruning knife. Hanford, Spencer and O'Brien appeared here in 5 in elaborate productions of Merchant of Venice, Romeo and Juliet, and Pythias. The performances gave much pleasure, but the discriminating, but the audiences were small on all occasions. Nellie McHenry is sure of a rousing welcome 8, 9 when she will present her new farce The Biscuit Girl. A local club of cyclists have resolved to attend the opening performance in their uniforms. An entertainment is being arranged to take place 29 for the benefit of the building fund of the University of Virginia. Kate Claxton 12, 13; White Squadron 14, Marie Wainwright 15.

NORFOLK—ACADEMY OF MUSIC (A. B. Duesberry, manager): A Ride for Life Oct. 24 had a very good house. The Manhattan Opera co. in Vettina, or A Trip to the Rockies 25, 26 to average business. A most flattering audience greeted S. J. Smith Russell and co. in The Rivals 28, and their performance was most cordially received. Dugay Bell and co. in Nancy Lee 1, 2, good houses to excellent performance. Nellie McHenry and co. in A Faerie Girl 4, 5, good business. Kate Claxton 8, Marie Wainwright 13, 14; The White Squadron 15.

DANVILLE—ACADEMY OF MUSIC (A. B. Duesberry, manager): Ride for Life Oct. 24 had a very good house. The Manhattan Opera co. 25, 26 to average business. A most flattering audience greeted S. J. Smith Russell and co. in The Rivals 28, and their performance was most cordially received. Dugay Bell and co. in Nancy Lee 1, 2, good houses to excellent performance. Nellie McHenry and co. in A Faerie Girl 4, 5, good business. Kate Claxton 8, Marie Wainwright 13, 14; The White Squadron 15.

LYNCHBURG—OPERA HOUSE (F. M. Dawson, manager): After two weeks of darkness Charles B. Hanford opened in Othello to a large and well-pleased audience.

SUFFOLK—CITY HALL THEATRE (H. E. Elam manager): Louise Andre Oct. 25, 26 to fair business in A Ramona Wife and A Trip to the Circus.

ROANOKE—ACADEMY OF MUSIC (J. L. Hooper, manager): Charles Hanford and Nora O'Brien in Othello fair but appreciative audience Oct. 30. Georgia Minstrels 6.

PETERSBURG—ACADEMY OF MUSIC: Charles B. Hanford in the Merchant of Venice; small but highly pleased audience.

STAUNTON—OPERA HOUSE (W. L. Oliver, manager): House dark 4-4. Kate Claxton 14.

WASHINGTON.

TACOMA—TACOMA THEATRE (S. C. Heilig, manager): The War of Wealth Oct. 31; large attendance. On account of delayed train a very late curtain and somewhat unsatisfactory setting of scenes, made numerous complaints. Masks and Faces and The Magistrate 1, 2, only fair business. A most excellent co. with L. R. Stickwell and Rose Coghlan playing well to the front.—NINTH STREET THEATRE (J. C. McCormick manager): Chase co. 28-31. This co. started in for a full week, but gave up before the end of it. Attendance was poor, but that was not all that was poor.—Inras J. C. McCormick's management of the Ninth Street Theatre has ended. Another will shortly be appointed.—S. C. Heilig, who has been spending most of his time in Portland looking after the Marquam Grand, recently visited Tacoma, bringing with him his regular S. C. O. smile.

WALLA WALLA—OPERA HOUSE (H. V. Fuller, lessee and manager): Fast Mail Oct. 28; packed house. Pauline Hall 5.

SPokane—AUDITORIUM (Harry C. Hayward, manager): The Tornado to a large house Oct. 21. The play with beautiful scenery, good. War of Wealth attracted large audiences 28, 29. The play was well presented.

SEATTLE—THEATRE (J. W. Hanna, manager): The Tornado Oct. 29, 30; fair houses and performances. Pauline Hall in Dorcas 1, 2; good advance sale.—**CORDRAY'S THEATRE** (W. F. Russell, manager): Oct. 28-31. Smith-Lieb organization to good houses.—**ITSM**: Seattle Lodge No. 30, T. M. A., is in a most flourishing condition. At a recent meeting a delegation attended from Tacoma, and preparations will soon be made for an annual entertainment.

WEST VIRGINIA.

SISTERSVILLE—BIJOU OPERA HOUSE (G. B. Thompson, manager): Jane Coombs in Bleak House to a large and appreciative audience 3. Peck's Bad Boy 7.

CHARLESTON—BURLEW OPERA HOUSE (N. S. Burle, manager): A Railroad Ticket 31; fair business; good performance. Georgia Minstrels 1; good business. Peck's Bad Boy 5; fair business. Wilber Entertainment: co. 13.

WHEELING—OPERA HOUSE (F. Rieser, manager): Robert G. Ingerson on 'Foundations of Faith' 2; large and appreciative audience. All the Comforts of Home 14-16; Shore Acres 22.—**GRAND OPERA HOUSE** (Charles A. Feisler, manager): O'Houlihan's Masquerade 31; very good business. Birds of a Feather 4-6; poor business. Wicklow Postman 11-12; Jolly Old Chums 14-16; Flynn and Sheridan 18-20.

FAIRMONT—OPERA HOUSE (M. D. Christen, manager): House dark week of 4.

HUNTINGTON—DAVIS THEATRE (Joseph Gallick, manager): Richards and Pringle's Minstrels Oct. 30; good audience. Railroad Ticket 1; fair business. Peck's Bad Boy 5; poor business.

MORGANTOWN—OPERA HOUSE (M. J. Sonnenborn, manager): Al. G. Field's Darkest America Oct. 25. Receipts, \$900. Two Johns 26 to large and well-pleased audience. McCarthy's Minstrels 11.

WISCONSIN.

MADISON—FULTON OPERA HOUSE (Edward M. Fuller, manager): Helene Mora in A Modern Mephisto Oct. 30, did not do a paving business. The star possesses a remarkable good voice, and was very liberally applauded for every song.—**TURNER HALL**: Lender's First Regiment Band and Orchestra gave a pleasing concert 1 to a large audience, assisted by Schuman Quartette (local) and Master August Koehler, of Milwaukee, who entertained by performing on two different instruments.—**ITSM**: The Modern Mephisto co. lost all of their printing and framed pictures used for advertising in the fire that destroyed the Opera House at Duluth, Minn., 26. John Stapleton co. pay a return date 7, presenting Americans Abroad.

RACINE—BURLIE CITY OPERA HOUSE (J. Johnson, acting manager): Crawford Brothers' Minstrels, booked and heavily billed for 2, failed to appear, having collapsed in Michigan. Robert Downing, who held date of 4, relinquished same to appear later in the season. Marie Wellesley's Players opened a week's engagement 3 at popular prices to S. R. O.; co. and performance fair. Emily Bancker 10; My Wife's Friend 18. A Trip to Chinatown 15.—Inras: Lakeside Skating Ring is being remodelled into a popular-priced house, to be known as Lakeside Auditorium. Contract for scenery is placed with T. G. Motes, of Chicago. It is the intention to have the opening 20 by the Big Four Minstrels (local).

JANESVILLE—MVER'S GRAND OPERA HOUSE (William H. Stoddard, manager): Emily Bancker in Our Flats 2 to fair business and a very well satisfied audience. Columbia Comic Opera on 4 in Said Pasha. Ada Holdridge Ash, whose parents reside in Janesville, joined the co. here, and they were greeted by a large audience, which was in no way disappointed. Mrs. Ash's stage name is Olive Beauvert. Murray and Mack in Finnigan's Ball 12.

STEVENS POINT—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): The Columbia Opera co. played to a small but appreciative audience Oct. 30. Compson's Dramatic Players opened the week of 4-9 with Dancers of a Great City to a crowded house. The S. R. O. sign was hung out early in the evening. It is one of the best repertoire cos. ever seen in the city.—**ITSM**: Nelson Comp-ton, manager of Comp-ton's Dramatic Players, joined the co. in this city, after being detained several weeks in Chicago by serious illness.

EAU CLAIRE—GRAND OPERA HOUSE (P. B. Burlingame, manager): Helene Mora in Modern Mephisto Oct. 29; fair but appreciative audience. Donnelly and Girard in The Rainmakers 2; good-sized audience. The specialties were good.

BELoit—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Donnelly and Girard in The Rainmakers 1, Oct. 30; good house. The people are laughing yet. Our Flats 2; small house. A. Y. Pearson's co. opened a week's engagement 3 at low prices to a good house.

FOND DU LAC—CRESCENT OPERA HOUSE (P. B.

Haber, manager): Marie Wellesley co. week Oct. 28-2 in repertoire; crowded houses.

LA GROSSE—THEATRE (J. Straslipka, manager): Thompson's Comedians in repertoire week ending 2 to light business. Texas Steer underlined.

GREEN BAY—OPERA HOUSE (S. Bender, manager): Dr. O'Leary Oct. 28-2.—**TURNER HALL** (J. H. Nevins, manager): Nashville Novelty co. 9.

MERILL—BEAVER'S OPERA HOUSE (William Connor, manager): The Columbia Opera co. in Said Pasha Oct. 29; large and fashionable audience; general satisfaction.

APPLETON—OPERA HOUSE (E. Erb, manager): Columbia Comic Opera co. appeared Oct. 16; good business. Compton Dramatic co. appeared week of 21, and played to good business. The house dark for the next weeks.—**PADDOK** OPERA HOUSE (Fuller and Lee, proprietors): Hoey's Globe Trotter Oct. 21; fair house.

WAUSAU—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Dark 10-17.

WYOMING.

CHEVENNE—OPERA HOUSE (Friend and Brennan, managers): William Hoey in The Globe Trotter to a large house Oct. 21. Sam Jones lectured to a small audience 23. The Frohman co. in The Colonel's Wives 29.

CANADA.

MONTREAL—ACADEMY OF MUSIC (Henry Thomas, manager): Ida Rehan opened 4 to a good sized audience in The Last Word and gave a charming performance of the Baroness Vera. She received a warm welcome. Twelfth Night was presented 5 and Miss Rehan gave her celebrated impersonation of Viola. James Lewis was an excellent Sir Toby Belch and Percy Haswell deserves special mention for his Marie. The glee and choruses introduced are a charming feature and add to the beauty of the performance. Taming of the Shrew, The Midsummer Night's Dream, Railroad of Love and School for Scandal fit the balance of the week. Robert Hilliard in Last 24 Hours 11-16. As the authors of the play, W. A. Grenayne and Logan Fuller are both Montreal boys, the production should have a special interest here.—**QUEEN'S THEATRE** (Sparrows and Jacks, managers): Andrew Mack opened 4 to a good house in Myths Arrow. He gave an unaffected performance of the warm hearted Irishman and sang a number of very pretty ballads. Kitty Colman, an old favorite in Montreal, appeared to advantage as the sw-ethart, the play was prettily staged. Cat's Paw 16-23.—**ISSUING ROYAL** (Sparrow and Jacobs, managers): Reilly and Woods 6 ended 4 to S. R. O. The performance gave general satisfaction. Madge Ellis, soprano, J. Gubler and Madame Ortmann, Hypnotic Soubrette, The Lane Sisters and the Living Marbie Statues are features of a performance which is good all round. Charles T. Ellis 18-23.—**QUEEN'S THEATRE** (Sparrows and Jacobs, managers): S. La Dame Blanche was the novelty for this week and as usual received an excellent production. On Saturday nights the management are instituting a series of performances of the lighter operas at popular prices. Les Cloches de Corneville will be given 9.

TORONTO—PRINCESS THEATRE (Frank Connally, manager): Frederick Bancroft the magician opened a week's engagement 4 to a very large audience. Mr. Bancroft as a prestidigitator is a very clever, and performed some wonderful feats of magic. Catherine Gyles in a spectacular scene entitled An Hour in the Orient, and Oasi in her wonderful snowball dance, were roundly applauded. The scenery was superb and was greatly admired. Ada Rehan 11-16. Miss Rehan's repertoire includes The Last Word, Twelfth Night, Railroad of Love, Midsummer night's Dream, Taming the Shrew and School for Scandal 1-4.—**GRAND OPERA HOUSE** (O. B. Shepard, manager): Max O'Reilly new play A Cat's Paw opened 4 to a large house. The dialogue and action of the piece are slow and the co. medium. Robert B. Mante 11-16.—**TORONTO OPERA HOUSE** (H. Henhouse J. Small, manager): Charles T. Ellis in The Aladdin and is drawing large audiences to this pleasure resort. The play is well mounted, and there is enough excitement and thrilling scenes to satisfy the most exacting. The co. is a large one and gave Mr. Ellis excellent support. John Griffith in Faust 11-16.—**MASSIVE MUSIC HALL** (J. E. Luckling, manager): The Roberto Concert co. appeared before a crowded house 4. Madame Evelina Roberti has a fine co. of artists which includes Madame Helena Von Doenoff, Signor Dante Del Papa, Perry Averill and Isidore Luckstone, pianist, who was here with Madame Nordica. Owing to the success of the concert, it will be repeated 6. The first of popular concerts was introduced 5 to a crowded house. The principal parts were taken by members of the Mozart Symphony Club, Messrs. Strozier, Blocker, Hart and Lund, and all were enthusiastically encored. Madame La Roche on the Chromatic harp, received a double encore. It is the intention of the management to continue these concerts at popular prices.—**THE CRYSTAL THEATRE** (L. L. Young, manager): The performance this week of unusual merit. In the lecture hall, Professor Hampton's dog, monkey and cat circus is really wonderful. The Williams Sisters give pleasing musical selections. In the theatre Maleca is clever on the trapeze, Harry Daniels is a good ventriloquist, Crane Brothers are clever dancers and Morton and Raville made the biggest hits in their amusing burlesque Pickings from Puck.—**ITSM**: Robert B. Mante 1 in town 4.

QUEBEC—ACADEMY OF MUSIC (Sewell and Knox, managers): Roberti Grand Opera Concert co. 31 big house. Madame Roberti was assisted by the following artists: Madame Helen, A. Von Doenoff, Perry Averill, Signor Dante Del Papa and Isidore Luckstone, pianist. House dark 4-9.—**JACQUES CARTIER HALL** (Randolph Daly, manager): Harry Lindley co. closed their engagement Oct. 29, good business. A French variety co. composed of artists from Montreal 4-9.

WOODSTOCK—OPERA HOUSE (Charles A. Pyne, manager): Max O'Reilly satirical comedy, a Cat's Paw was presented by Samuel Edwards and a capable co. to light attendance 1. The piece itself possesses very little merit, most of the characters being greatly exaggerated and overdrawn so much so that instead of being a satire, it really borders closely on the burlesque. A. M. Palmer's Trilby co. with Mabel Amber in the title role and Theodore Roberts as Svengali gave an excellent presentation of the famous play to a well-attended house at advanced prices. Helen Blythe booked for the 13 cancelled date.

LONDON—GRAND OPERA HOUSE (A. E. Route, manager): Chicago Marine Band 24, small but delighted audience. Business is bound to be better next time owing to the good impression made. Joseph Murphy in The Kerry Gow 26, had one of the largest audiences of the season, and gave a splendid performance. Samuel Edwards in A Cat's Paw 31, fair business and general satisfaction. The comedy is highly amusing and should prove a strong attraction. Eugene O'Rourke in The Wicklow Postman 2, satisfactory performance to fair business. Robert Mantell in Monarchs 8, first-class performance to large and fashionable audiences. Trilby for the entire Coast.

WILMINGTON—GRAND OPERA HOUSE (John Ferguson, manager): Robert Mantell supported by a competent co. 29 in The Corsican Brothers. The Marble Heart and The Husband to fair sized audiences. In his dual role of Louis and Fabie die Fran-ki in the Corsican Brothers, Mr. Mantell displayed much tragic force and commanding stage presence, he received several curtain calls. The Roberto Grand Concert co. 1 Traveller 1, 2.

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KINGSTON—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Robert Mantell 1, 2; crowded houses; excellent performance. Mozart Symphony Club 4; good house, fair performance. Minnie Lester in repertoire 11.

ST. JOHN—OPERA HOUSE (A. O. Skinner, manager): Nickerson Comedy co. in repertoire playing to large business Oct. 21-30. On Oct. 23 the co. presented Camille in a very clever manner to a bumper house. Ethel Fuller in the title role. At the end of the second act Miss Fuller, who has greatly pleased our people, was tendered a curtain call, and was the recipient of a testimonial in the shape of an immense bouquet. Warren C. Gibson the Irish Senator, opened a week's engagement 4, good house opening and only fair following nights.—**MACHINISTS' INSTITUTE** (T. B. Huntington, manager): Spavin, the caricaturist and humorist, gave two very enjoyable entertainments at this house 30, 31. He was deserving of better patronage than he received.

HAMILTON—GRAND OPERA HOUSE (F. W. Stair, manager): Littlehall Concert, local, Oct. 29 very fair house and concert. Joe Murphy Oct. 30 presented Harry Gow to crowded house, general satisfaction. A Cat's Paw 2 opened to rather light business matinee and evening, good performance and were deserving a better patronage. A crowded house gave Trilby a cordial greeting 8. Mabel Amber as Trilby and Theo-

dore Roberts as Svengali, were grand and were supported by an excellent co., the costumes were good and the large audience well entertained. Robert Mantell 11-16. Fredrick Bancroft 11; Rory of the Hill 16; Gilmore's Band 18.

ST. THOMAS—DUNCOMBE: OPERA HOUSE (T. H. Duncombe, manager): Samuel Edwards in A Cat's Paw 29 to only fair house, owing to a local amateur performance at our other theatre. Mr. Edwards has surrounded himself with a strong cast, and the play gave great satisfaction. Robert Mantell in The Corsican Brothers 4-7. Freckleton Bancroft 11; Rory of the Hill 16; Gilmore's Band 18.

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HALIFAX—ACADEMY OF MUSIC (H. B. Clarke, manager): Gilbert Opera co. closed six weeks' season in Pinelands, being assisted by sailors, marines and hornpipe dancers from H. M. S. Crescent, all details being presented in the same manner as on a regular man-of-war. The house was crowded and Admiral Erskine and officers of the fleet were present in uniform. The co. sang "Auld Lang Syne" and gave three hearty cheers at the close. The audience returned the compliment with rounds of applause.

QUEBEC—CARMAN OPERA HOUSE (Powers' Brothers, managers): Robert Mantell in Corsican Brothers Oct. 31 delighted a very large and fashionable audience. Mr.

TELEGRAPHIC NEWS

CHICAGO.

Bad Weather is Powerless Against "Bliss" Hall's Good Nature—His Chronicle.

[Special to The Mirror.]

CHICAGO, Nov. 11. We have been regretting a spell of assorted rainy and snowy weather which has had a rather bad effect on business theatrical, yet the deserving attractions have had little to complain of. Little Christopher has hit 'em hard at Honley's, where the audiences have been large. Willie Collier is the life of the bright performance and is thoroughly at home in his old realm of burlesque. He appears to treat absurdities seriously, which is the essence of that peculiar style of entertainment, and his clever wife, whom I have only known as an agile dancer, has developed a sprightly vein of comedy. Fanny Johnston is as vivacious as ever, and the others contribute to a most enjoyable performance. The attraction opened its second week to a great house last night.

I see by the papers that at the recent Marlborough-Vanderbilt wedding, the surprised choir in the gallery sang Barnabee's Hymn. And why? As I remember it, Barnabee's Hymn is "The Cork Leg," and I fail to see how it would be appropriate on such an occasion—unless, possibly, it was meant as a sort of an allegorical reference to the Vanderbilt member which the Duke has pulled so successfully. But that idea of having choir boys in the gallery was stolen from Lew Dockstader. He did it with: Oh, "Uncle John," at the Olympic here.

The bright people who are presenting the burlesque, Trilby, at the Chicago Opera House, where it began its second and last night, have made a hit and the piece has met with favor. Camille D'Arville follows in A Daughter of the Revolution.

This pathetic appeal comes to me away from El Paso, Texas: "Andy McKay and Bob Hooley here. Help! Ben Giroux." As the message was prepaid I thoroughly appreciated Mr. Giroux's desperate position. I do not see how he could win under such circumstances.

Miss Russell's engagement at the Columbia is a great success. Last week she revived La Perichole, and this week we have The Little Duchess. In speaking last week of Ned Hoff's loss to the company, I appear to have inadvertently stepped upon the toes of his successor, Richie Ling. Such, I can assure you, was not my intention, for Mr. Ling is a handsome stage figure, a manly tenor, and a thorough artist. I take off my hat to him. He is all right, and his pardon is asked if I have wronged him. That is not in my line.

The soubrette list is growing daily. "Punch" Wheeler is the largest contributor, as usual. Here is what he writes me:

"Been down in Kentucky on an excursion for soubrette names, and discovered a whole nest with a play called The Bloomer Girls—one night only. Tottie Doty, Crespi Dora, Snodgrass, Delicatessen Pennyvessy and Froufrou Voules-row.

Froufrou Voules-row is a dish-faced ingenue of six hard seasons. She told me she was until lately with a mind-reader, but quit him, as she didn't want to travel with anyone who knew what she was thinking of the way times are, and can you blame her?

Gus Bruno went on in Thrilly at the Chicago Opera House last night, it being his first appearance since his Australian trip.

Mollie Fuller and Fred. Halkin's company entered upon their second week at McVicker's last night. Mollie, Gus Williams and John T. Kelly are a trio that always please audiences.

Two of my good friends have been taken out to the cemetery since you last heard from me. One was good old Humphrey Moynihan, known to many professionals, and the other Eugene Field, the poet, known to all of them. We never know how soon we may be called.

The Bavarian peasant troupe remains at the Grand Opera House this week. I do not understand their lingo, but Fred Havlin says that they are all right. You may take his word for it.

After a good week of Helena Mora at the Schiller, Clara Morris appeared there to-night in Raymonde. During the week she will be seen in Miss Moulton, Article 4, and Camille, the inevitable.

Gustave Frohman arrived here from New York to-day accompanied by the following, engaged to support Marie Hubert in The Witch: P. August Anderson, C. W. Condoock, John Findley, Charles Jelinger, Otis Turner, J. W. Shannon, J. H. Howland, Sumner Clark, Martin Swift, Sedley Brown, Evelyn Evans, Thomas M. Hunter, J. B. Everham, Lindsay Strong, Percy Barrows, Louis Thompson, Maud Banks, Agnes Findley, Louise J. Mitchell, Margaret Yates, Sarah McVicker and Gladys Findley.

Preliminary rehearsals of The Witch have been in progress at the Garrick Theatre, New York. Immediately upon arrival the company began its rehearsal with scenery and accessories prepared at the Schiller. The production will occur on Nov. 18.

Bob Arthur sends me Nedra Bath from Milwaukee. He arrived here yesterday and the city is excited in consequence.

James Pease, the Sheriff of Cook County, is managing the Winter Circus. Frank Hall made a plucky fight and lost \$50.00 in the place, but he had to give in at last and the doors were closed. But his Casino will keep the wolf from his door as the continuous vaudeville show there is attracting big crowds.

Frank Cushman, the minstrel, had a substantial testimonial last night at the Schiller. He sang "Hear Dem Bells." Regards to Mrs. Leslie Carter.

McConnell writes and sends his regards to Phil Armour and "Paul Potter Palmer."

Miss Mora opened well in A Modern Mephisto at the Lincoln yesterday, the Cotton King did well at the Alhambra, and the usual big houses greeted The Defaulter at the Academy of Music.

Charles Yale's Greater Twelve Temptations turned people away last night at the Haymarket.

Frank Rushworth, the tenor, assisted at the Second Regiment Band's concert at the Chicago Opera House yesterday.

Joe Chojynski and a good lot of vaudevillers are at Sam Jack's Madison Street Opera House this week.

Stoddard, the lecturer, is filling the Central Music Hall nightly.

Gas Hill's New York Stars are at the Lyceum this week.

Jack Moynihan was down last week from St. Paul to attend his brother's funeral.

The Iroquois Club has gone back to the old quarters in the Columbia Theatre building.

Mrs. Hall writes me from your city that I stand quite as well with "the perle" as I did when I was a newspaper man. That's gratifying.

"Biff" Hall.

BOSTON.

A New Stock Company Gives The Lucky Star—An Ideal Husband—Benton's Gossip.

[Special to The Mirror.]

BOSTON, Nov. 11. Again Boston has a stock company including many of the favorites who were familiar to audiences at the Museum. After three weeks of darkness the Grand Opera House was reopened to-night for the first production in America of The Lucky Star, by George W. Conner. The piece was given with the following cast.

Constance Widdington	Sister Dora	Laura Burt
Lady Maled	Mrs. Estate	Sadie Martinot
Katie Reed	Sallie Grudge	Fannie Bloodgood
Phoebe Atkins	Squire Widdington	Olive Smith
Hugh Widdington	Sir Rich'd Maled	Rose Tiffany
Bill Grudge	Tommy Atkins	Sidney Price
Colonel Norman	Bumble	John Flood
		Walter Crane
		J. R. Furlong
		R. G. Wilson
		J. E. Ince, Jr.

The theatre was crowded to-night, and the new stock company started out under the most favorable auspices. A note on the programme announced that while Miss Martinot's "character is important, it is not the most conspicuous in the play, but to add to the attraction of the opening bill Miss Martinot very kindly consented to essay the role. The management would here say to the public that later on Miss Martinot will be presented in characters well fitted to her versatile capabilities." The performance to-night proved conclusively that Miss Martinot is not the only one in the company with versatile capabilities, for to Laura Burt fell the honors of the evening for her work. Truly there was the test for versatility, and in the four different types of character she made unquestioned success, and proved herself a greater favorite with Boston audiences than ever. Arthur Forrest was capital, and the whole performance was good.

Aubrey Boucicault will probably come to Boston to join the Grand Opera House stock company when the revival of The Colleen Bawn is made with Sadie Martinot in the leading part.

At the Hollis Street the Lyceum company made a change of bill to-night, giving An Ideal Husband. The Boston critics are not fond of rebellious women, and Mr. Jones's The Case of Rebellious Susan was no exception. The piece was superbly acted by Mr. Frohman's players, and Herbert Kelcey, Fritz Williams, W. J. Lemoyne, Eliza Proctor, Ouis and Elizabeth Tyree, made themselves greater favorites than ever. Olga Nethersole comes for a fortnight opening next Monday.

George W. Monroe is giving the patrons of the Columbia a good opportunity to laugh this week. He is always welcome here, and in A Happy Little Home he has clever support from Blanche Chapman, Halene Cotton, and Dorothy Drew.

Northern Lights is very successful at the Bowdoin Square. The life of the American soldier of to-day is pictured in a most realistic way.

Cissy Fitzgerald seems to have a mortgage upon Boston, for the Park is having its largest houses this season with The Foundling. Her dancing has aroused the staidness of critics into admiration, and he waxes eloquent about her drawing "geometrical figures in the air with the toe of her slippers." I wonder if his wife was with him when he made his study of geometry!

A change was made in the cast of Burmah to-night, and Henrietta Crossman replaced Victory Bateman as the heroine. Miss Bateman has proved herself an actress of indomitable pluck, for she has been seriously ill all the run of Burmah, but she has kept at her place as long as it was possible. She leaves Burmah a greater favorite than ever. Miss Crossman has always been liked by Boston theatregoers, and to-night her success was most pronounced.

Old-timers are scratching their heads and trying to recall earlier presentations of The Lily of Killarney in Boston. It was revived to-night at the Castle Square by Impressario Rose's company with a cast of unusual evenness. Clara Lane and J. K. Murray are making themselves popular with music-lovers.

The Hollands are in their last week at the Tremont, and after a few more performances of A Social Highwayman they will give a few of The Man with a Past to close their successful engagement here. James O'Neill follows.

This is the last week of the engagement of The Fatal Card at the Museum, and the melodrama will be taken off to allow for the engagement of Too Much Johnson. Clarence Hill and Giles Shine, Amy Busby, and Adrienne Davies go away from Boston more popular than ever, and their return will be a welcome one.

Charles Frohman is coming to Boston to witness the opening of Olga Nethersole's engagement at the Hollis next Monday and that of Too Much Johnson at the Museum on Tuesday. The latter company will make the jump from St. Louis to Boston and the Museum will be dark on Monday night.

Annie Clarke is one of the leading members of the Grand Opera House stock company and her return to the local stage will be made in The Child Stealer, which will follow The Lucky Star.

Otis Harlin and A Black Sheep come to the Park next week.

In Old Kentucky will soon succeed Burmah at the Boston.

Frank G. Stanley is in charge of the orchestra at the Grand Opera House under the new management.

Lotta Dean Bradford is to go on the road with the three comediettes which she will produce at the Dudley Street Opera House on Thursday.

The matinee at the Grand Opera House Thursday will be a professional one.

Enlisted for the War will be produced in Somerville early next month by Charles F. Weston, W. H. Woods, H. F. McKenna, J. A. Armstrong, J. M. Kirby, Helen Clark, L. McNulty and Katie Burkett.

The Boston Dramatic company is now headed by A. L. Groves, Charles Chadwick, Lettie Wright and T. W. Byrne.

Two of the supers in Burmah got into a fight in the basement of the Boston on Saturday, and William H. Jones struck George Harrison over the head with a rifle. The victim was taken to the hospital in an unconscious condition, and he is not expected to live. The other was arrested.

John H. Lasky, who years ago was a Lieutenant in the Boston Police Department, was arrested last week charged with securing \$2,500 by means of false pretences from Lyman O. Shurtliff of West Stewartstown, N. H. The case is likely to prove an interesting one when it comes to trial, as the false pretences are said to have come about in connection with the building at City Point last summer, and which proved to be a failure.

Startling charges were made by the Boston papers to-day against H. Fenno, who arranged programmes for various benefits for charitable

institutions. He is accused of getting contributions for institutions and placing them under advertisements so as to collect percentages. He ran a programme for the Massachusetts General Hospital benefit recently when Kendall Weston engineered the performance and made participating actors thoroughly indignant by placing his own name second only to that of Henry Irving's in the size of type and ignoring others of greater standing than himself.

The license committee of the Board of Aldermen has been busy, indeed, during the past week. Some of the members have been to see Cissy Fitzgerald's dance about every night, but so far they have had no fault to find with it. If they do as they did with Omene they will discover some impropriety the last day of the engagement and will order it stopped, thus protecting Boston's purity. Meantime they enjoy Cissy's terpsichorean efforts. In the Sidewalks of New York two little children came on in a street scene and waltzed to band music as Boston children do in Myrtle street. It was decided that while the dance was harmless in itself, and not at all in the way of a specialty or act requiring great exertion, it was a dance, and could not be permitted. They have been inspecting posters this week, and some have been barred.

Charles W. Arnold writes me from Cincinnati that his wife, Frances Harrison, will play a Boston engagement Christmas week. Her new act, written by Mr. Arnold, has been made a great hit. He has just secured a new Irish farce-comedy, and is negotiating with a well-known team to feature in it.

JAY BENTON.

PHILADELPHIA.

The Sphinx Collapses—Nat Goodwin at the Chestnut—At Other Houses.

[Special to The Mirror.]

PHILADELPHIA, Nov. 11. The Sphinx has joined the silent majority, closing its season Nov. 9. Lewis S. Thompson, the composer of the Sphinx music, claims royalties unpaid since Oct. 5 and filed a bill in equity in this city asking for an injunction to prevent Askin from performing the music or causing it to be used by others or from disposing of it. Edwin Stevens, who enacted the Professor, went to New York to attend the Marie Jansen rehearsals and failed to return, and the stage-manager, Joseph Fav, assumed his role for the rest of the engagement.

Rob Roy, with the Whitney Opera company, to-night inaugurated their sixth and last week, the engagement proving an artistic and pecuniary success. Frohman's Empire Theatre stock company follow Nov. 18 for four weeks, playing The Masqueraders, Liberty Hall, and Sowing the Wind.

Mrs. Potter and Mr. Bell at the Broad Street Theatre have not commanded the attention anticipated. The Queen's Necklace was very severely criticised, so the programme has been changed for second week to Charlotte Corday and Camille. Kyre Bell met with an accident on Friday evening, the curtain striking him on the head, but this luckily did not interfere with his appearing in his roles on Saturday. Della Fox in Fleur de Lis opens Nov. 18 for two weeks.

Nat C. Goodwin in Ambition opened to-night at the Chestnut Street Opera House for a two weeks' engagement, supported by an excellent company. Richard Mansfield opens here Nov. 18 for only one week, desiring to cancel his second week which will be filled by The Foundling.

The B. P. O. Elks at their annual benefit at the Chestnut Street Opera House \$8 netted nearly \$1,700.

Otis Skinner in Villon the Vagabond is the card for the week at the Walnut Street Theatre. The play is well mounted, offers effective stage pictures, and is presented by an evenly balanced company. Mme. Modjeska and fare-well engagement with nightly change of repertoire Nov. 18, two weeks; followed by Minnie Maddern Fiske.

Joseph Hart is making the Park Theatre lively to-night with his entertaining musical comedy farce, A Gay Old Boy, which was received with much applause by large audiences. May Irwin in Widow Jones follows Nov. 18; The Girl I Left Behind Me 25.

The Forrest Home Board of Directors have now under consideration the selection of an inmate to the Home, owing to the vacancy that has occurred through the death of Rachel Cantor. The present income supports thirteen inmates.

Philadelphia Lodge, No. 3, Theatrical Mechanics' Association have been tendered by Manager Frank Howe, Jr., of the Walnut, the use of his theatre for a benefit afternoon of Jan. 31. The order is very prosperous in this city, and has been the means of relieving great suffering and gaining public respect.

George Holland this week is giving the patrons of the Girard Avenue Theatre a genuine treat by presenting Twins and appearing as the twin brothers, this being his first appearance this season. He is supported by his popular stock company. My Lord in Livery completes the programme. The Pearl of Savoy for week of Nov. 18; Dolly Varden 25.

Sidewalks of New York at the National Theatre opened to-night to good house. Kearny P. Speedy, the champion diver, plunged from top of stage into a tank of real water. A trained bear, together with the specialties introduced, made it a highly spiced sensational drama. George Monroe returns for week of Nov. 18 filling his original date wth A Happy Little Home.

Sam Lockhart's troupe of five performing elephants come to the Bijou Theatre in December. There is also a prospect that George Lockhart's original comedy elephants that are at Proctor's, New York, will appear at the Grand Opera House in this city for Christmas week.

Black America at the Grand Opera House, with a night sign S. R. O., continues a popular attraction and remains for an indefinite term.

A Bowery Girl, Harry Williams' new scenic production, with the clever soubrette Clara Thropp in the title role, supported by an excellent company, is the attraction at the People's Theatre. Coon Hollow, Nov. 18; A Trip to Chinatown, Nov. 25; Slaves of Gold, Dec. 2; The Girl I Left Behind Me, Dec. 9.

An interesting incident in the play, Two Old Cronies, at the Kensington Theatre happened last week. There seems to be a sort of rivalry between Bert Hart and Joseph Lightcap. In one of the scenes Hart carries an umbrella to receive a downpour of tin cans. The noisy shower is usually turned easily aside, but Lightcap on Wednesday evening replaced the tin cans with paving stones, cobbles and other heavy missiles, and consequently a much battered and unconscious actor soon lay on the stage, resulting in much excitement and nearly causing a panic among the audience. Hart did not look at this matter as a joke, but had Lightcap arrested, and the magistrate held him under \$50 bail for trial. The Kensington Theatre has the London Gaiety Girls for this week in their new burlesques. The Century Club and The Tramp Astronomers.

Don Casar de Bazu, with George Leacock in title role, aided by the popular stock company, is the attraction at Forepaugh's for week. Nolie for week of Nov. 18.

Peck's Bad Boy is a welcome visitor at the Standard Theatre, and was received this evening with great applause and large patronage. Fred. Wenzel, George Timmons, James R. Homer, Nick Murphy, Tilly Jardine, Maud Scott, Annie Paynes, Maggie Bennett, Abbie M. Beath, Edith White, Helen M. Benden, and Jessie Ward are the prominent performers. Katie Rooney in The Derby Mascot comes Nov. 18. Birds of a Feather Nov. 25.

The Walnut Street Theatre is used every Sunday evening for religious services.

Manager William J. Gilmore is still at the Sanatorium, Atlantic City, improving very slowly.

Boston Symphony Orchestra with Madame Melba at the Academy of Music to-night to capacity of the immense building. Return date, matinee, 16.

Harry Williams' Own company at the Auditorium for week.

was married to Marie R. Bailey Noole. The happy couple will spend their honeymoon at Atlanta, Ga. Mr. Schrader is the author of Nancy, the comedy now being played by Fanny Rice.

The Carroll Institute Amateur Minstrels occupied the Lafayette Square Opera House on Saturday night for the benefit of the Foundling Hospital. Society had charge, and a swell audience was present. JOHN T. WARDE.

CINCINNATI.

German Opera at the Walnut—Legal Troubles—The Week's Attractions.

[Special to The Mirror.]

CINCINNATI, Nov. 11. The Grand this week has Too Much Johnson with William Gillette and the original company. Next, The Twentieth Century Girl.

The Walnut is dark to-night but to-morrow evening opens in a blaze of glory with the Damrosch Opera company, which gives its initial engagement of the season here. The repertoire is Die Walkure, Lohengrin, Tannhäuser, Die Meistersinger, and Tristan and Isolde. The prices range from five dollars to one dollar in the gallery, yet nearly the entire house is sold for every performance. Thomas Q. Seabrooke follows.

At Heuck's this week Davis and Keogh present their Rush City, in which Matthews and Bulger are the stars.

The Fountain had its usual Sunday audience yesterday to see the comic operetta Fortuna as produced by the Washburn Sisters' Extravaganza company. There are any number of good variety turns on the bill. The Washburn Sisters sang "Evening News," and as customary the money thrown to them on the stage was donated to the Newsboys' Home.

Robinson's drew big houses yesterday to see Down on the Suwanee River, given chiefly by plantation negroes. It is in three acts. The first is a satire on the missionary in Africa. The second takes place on the Suwanee River, and the third is in New York up to date. The piece is well acted.

Freeman's stock company are presenting Tom Sawyer this week. The step from the romantic drama to comedy is a broad one, but the company is proving itself equal to the task. The vaudeville programme contains the names of Hughey Dougherty, Howard and Doyle, and Professor Macar's dog and monkey comedians.

Efforts are being made by leading citizens to organize a stock company for the purpose of giving an annual season of grand opera at the Music Hall when remodeled. The outlook for its success is encouraging.

Miller, Wood and Shepard have filed suit against Davis and Keogh to recover \$6,000 for breach of contract in that defendants cancelled an engagement of the Town Topics company to play at the Columbia Theatre in Boston the week of Sept. 16, whereby plaintiff's company had to remain idle. Money in the possession of the Heuck's Opera House management is garnisheed.

Last year Montgomery Irving was enjoined against using the name of "Sandow" in his performances. During his engagement at Freeman's he was billed on the programme "known for twelve years as the American Sandow." He was cited to appear before Judge Moore for contempt in consequence. Montgomery appeared without counsel, and made an eloquent address, which was received most favorably by all the lawyers present. He stated that the words appeared on the programme without his knowledge or consent. Judge Moore, however, decided he must legally be held to have had this knowledge, and that therefore a technical contempt had been committed. Montgomery was fined \$100 and required to give bond not to in any way violate the order of the court. The fine was remitted temporarily, and he will probably be relieved from the payment of it altogether.

WILLIAM SAMPSON.

CLEVELAND.

The Masqueraders, In Old Kentucky and Other Attractions This Week—Ingersoll Coming.

[Special to The Mirror.]

CLEVELAND, Nov. 11.

Charles Frohman's company appeared in The Masqueraders before a large audience at the Euclid Avenue Opera House to-night. Joseph Jefferson and Roland Reed divide next week.

The Lyceum Theatre is well filled to-night, in Old Kentucky being the attraction. Emily Bancker will fill the last half of the week in Our Flat. Next week, Conroy and Fox the first half, and A Girl Up to Date the last half of the week.

Hoss and Hoss packed the Cleveland Theatre to-night, and will hold the boards until Thursday evening when Eugene O'Rourke will be seen in The Wicklow Postman. Next week, The Cotton King.

Maco's City Club commenced a week's engagement at the Star Theatre this afternoon. Weber and Field's Vaudeville Club next week. Colonel Robert G. Ingersoll will lecture at Gray's Armory on Nov. 19.

WILLIAM CRANSTON.

ST. LOUIS.

W. H. Crane's Return—Manager Ollie Hagan's Sensation—Attachment at the Oriental.

[Special to The Mirror.]

ST. LOUIS, Nov. 11.

The Trocadero Vaudevilles, headed by Sandow, played to two immense audiences at the Hagan yesterday. G. E. Kaufman, O'Gust, Amann, the five Jordans, Josephine Sabel, the Lucifers, and Mlle. Imler are the specialty artists who assist Sandow.

W. H. Crane, after an absence of two years, opened at the Olympic Theatre last night in His Wife's Father.

Thomas Q. Seabrooke, began his week's engagement at the Grand Opera House last night, appearing in a comedy called A World of Trouble. His part in it is well suited to him, and he is very humorous in it. The supporting company is excellent.

On the Bowery turned people away from Havlin's Theatre twice yesterday. Steve Brodie heads the company.

Felds and Hanson, with their vaudeville company, played to two big audiences at the Standard Theatre yesterday.

After last Sunday night's performance the new Union Theatre closed its doors. It really came to an end Saturday night when the ghost failed to walk, the backer, Mr. Fitzgerald, from Indianapolis, not putting in an appearance. Each of the performers, however, got \$1. Saturday night the theatre was opened and run by the people, but since then the theatre has been dark.

Manager Ollie Hagan was in Cincinnati last week on business. He is going to spring a big theatrical sensation in a few days that will be the talk of the town.

The report has been in circulation and was

sprung in the daily papers, that there was a deal between Colonel Hopkins and Messrs. Havlin and Hagan in regard to buying the Hagan, but it is denied by Manager Hagan.

Charles Pope attached everything movable in the old Oriental Theatre last week, thereby tying matters up more than ever with that theatre, and the owners cannot move now until they pay him the amount of his judgment against them.

Charles Van Dyne and Amy Travis were engaged to go on with the Gladys Wallis company from here.

Sam W. Gumpertz, resident manager of Colonel Hopkins' New Century Theatre here, and representing Hopkins' South and West side theatres in Chicago, left for Europe this week to look up attractions. He will return in January.

M. Hecket severed his connection with the Rush City company last Saturday night.

Jay Butler, representing a company of San Francisco capitalists, is in the city trying to get the lease of the Oriental Theatre, intending to add it to the Orpheum Circuit and play vaudeville attractions.

The On the Bowery company came in on Saturday, being compelled to cancel a date at Decatur on that night because the opera house there was destroyed by fire last Friday.

The Walter Damrosch Opera company is booked to appear for one week at Music Hall, commencing on Dec. 2. W. C. HOWLAND.

OUT-OF-TOWN OPENINGS.

[Special to The Mirror.]

LOWELL, Nov. 11.—Mr. and Mrs. Sidney Drew in The Bachelor's Baby played here to-day to a packed house. They begin their tour to-night under new arrangements. JOHN W. HAMILTON.

DURRANT, Mich., Nov. 11.—People were turned away yesterday at both performances of Daniel Kelly's Outcasts of a Great City. E. E. BASSY.

MATTERS OF FACT.

Al. Grant and Emma Rosalie have resigned from A Trip to Chinatown company, and are at liberty to consider offers. Both are accomplished singers and dancers. Mr. Grant also presents a strong specialty which always makes an impression.

Jennie Satterlee is at liberty owing to the closing of The Vale of Avoca's season. She may be addressed at 114 West Forty-third Street.

M. B. Edmiston has taken the management of the new Allen Opera House at Marion, Ind.

Desirable open time is to be had at the Portland Theatre, Portland, Me., by good attractions only, who should address at once Manager Lathrop at the Howard and Athenaeum, Boston, Mass.

Among the numerous popular songs published by Hamilton S. Gordon, 129 Fifth Avenue, are two coon songs, "My Susan, My Black-eyed Lady," and "Hannah, Go Hide Your Bloomers," which are special hits. Professional copies will be sent gratis upon application.

Owing to the withdrawal of Tsigane, Charles Wayne has left the Lillian Russell Opera company, and is at liberty for engagement as leading comedian.

An emotional leading lady and a singing and dancing comedian is wanted by Manager W. F. Henderson for his big comedy company.

"P. O. Box 363," Little Rock, Ark., wants to lease a little in a good town of more than 30,000 inhabitants.

Edwin Gordon Lawrence, who will star next season in the romantic play, For Her Sake, will permanently close his school of acting at 106 West Forty-second Street on Aug. 1, 1896.

A. G. Wilber wants at once a strictly sober and reliable leading prima donna for the Wilber Opera company. He should be addressed en route.

S. M. Jacobi, the Parisian costume designer, whose Black Crook posters attracted so much attention a short time ago, will design costumes and original sketches for comic opera, spectacular and other productions. His studio is at 170 West Twenty-fifth Street.

The Hyperion Theatre, New Haven, Conn., has played the banner weeks of New York and Boston attractions. G. B. Bunnell makes this announcement in due time for managers' guidance in making contracts at short notice. He has an open time announcement in another column.

Charles Kent, whose work as Svengali in Trilby, at the Garden Theatre, made such a favorable impression, is at liberty owing to Wilton Lackaye's return to the New York cast.

Joseph Menchen, who has complete electric and calcium apparatus, desires engagement with a first-class company, as electrician. His address is 211 West Six Street, Kansas City, Mo.

Proposals for the lease of the Bijou Theatre, Washington, D. C., for a term of years are invited by Thomas J. Fisher Company, 1324 F Street, N. W., Washington. The house which is unoccupied is situated at Louisiana Avenue and Ninth Street, N. W.

C. Constantine has opened a down town branch of his stage dancing academy at 127 Broadway, where the latest novelties in dancing will be taught.

The Grand Opera House, one of Brooklyn's handsomest theatres, having been entirely remodeled during the summer, has a few weeks open in December and January for high-classed attractions only. The Grand is in the heart of the shopping district.

William Cortleigh has made a big hit as John Swiftwind, a full-blooded Sioux Indian, in Northern Lights. The Boston critics are unanimous in their praise of Mr. Cortleigh's artistic characterization.

Knoll and McNeill, the special feature with Waite's Comedy company (Western) are well-known comedians and soloists. They are well received everywhere.

The "Little Madcap Dance," which was recently published by the Central City Novelty Company of Jackson, Mich., is a bright and catchy musical selection, printed on good paper, and is mailed for 25 cents.

A stock company is being organized to play the big Western cities next season by Manager, Room 265 Edington Building, St. Paul, Minn. People of recognized ability only will be engaged. The season will be for forty weeks.

The Dollar Skirt Co., with offices at 1274 Broadway, will interest the women of the profession who will find the opportunity to all.

Frederick B. Hill, who is disengaged, may be signed for comedy and character business.

Helen Corlette is receiving much praise for her able portrayal of the leading role in Land of the Living.

Parlor and bed-room may be let at reasonable terms at 331 West Fifty-ninth Street.

Managers Lethrop and Tolman have Thanksgiving to a good attraction at Gloucester, Mass.

Walter Dauphin invites offers as musical director. He has just closed a seventy weeks' engagement.

Owing to the steady increase of L. Goldsmith, Jr.'s business, he has found it necessary to enlarge his premises, and now occupies the entire building at 717 Sixth Avenue, New York, with salesroom and office on the ground floor.

W. B. Cundiff, who has assumed the management of Benwick's Opera House, Clinton, Ill., has open time for good attractions. The Renwick is the only theatre in Clinton.

Walter B. Woodall will be at liberty at the close of E. H. Sothern's New York engagement at the Lyceum Theatre Nov. 23.

Thanksgiving is open at the Pawtucket Opera House, Pawtucket, R. I. Manager G. M. Blandford will give guarantee to the right party.

"Manager," care this office, wants a successful musical comedy on royalty, requiring but a small cast.

Frank Casey is meeting with much success in Wang. This is his third season with that attraction.

The scenery of Pope's Theatre and the new sets painted for the Oriental Theatre, St. Louis, Mo., are offered at a bargain by R. W. Leonori, 129 Olive Street, St. Louis.

Hi Henry's big minstrel organization is packing houses everywhere and turning away hundreds. The company numbers forty-eight, and is headed by Arthur Denning, the popular comedian. Lloyd Wilson, the well-known counter tenor, joined the organization last

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

STANLEY FELCH
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[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

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HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - NOVEMBER 16, 1895

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ABBEY'S.—HENRY IRVING AND ELLEN TERRY, 8:30 P. M.
AMERICAN.—IN SIGHT OF ST. PAUL'S, 8 P. M.
BROADWAY.—HER EXCELLENCE, 8:15 P. M.
EMPIRE.—CHRISTOPHER, JR., 8:15 P. M.
FOURTEENTH STREET.—VAUDEVILLE AND DRAMA.
GARRICK.—THE MERRY COINTERS, 8:30 P. M.
GRAND OPERA HOUSE.—FOR FAIR VIRGINIA, 8 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8 P. M.
LYCEUM.—THE PRISONER OF ZENZIBAR, 8 P. M.
PALMER'S.—THE SHOW GIRL, 8:30 P. M.
TONY PASTOR'S.—VAUDEVILLE.
BROOKLYN.
AMPHION.—THE GREAT DIAMOND ROBBERY.
COLUMBIA.—SOWING THE WIND.
MONTAUK THEATRE.—PRINCESS BONNIE.
PARK.—MINNE MADHORN FINK.
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LYRIC.—CHARLES'S AUNT.

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Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE students of Vassar College produced The Merchant of Venice last week for the pleasure of the faculty of that institution and the friends of the young women who took the parts. It is difficult to imagine a Vassar maiden as Shylock, although that character is said to have been creditably illustrated by one of them. But the performance, as a daily paper reported it, was made notable by the love scene between Lorenzo and Jessica, which "was rendered especially artistic by the soft accompaniment of guitars." And this single fact is evidence that the young women of Vassar are still instinct with ideas that the new-woman movement can have no power against for the unhappiness of contemporary mankind.

FIFTY students of the Northwestern University of Chicago were ejected from a theatre in that city one night last week for raising such a disturbance that the curtain had to be rung down. One of the performers in a burlesque that they were attending carried a stick upon which were tied the colors of the university, and this compliment, slight as it was, worked the collegians into a frenzy. Above everything else, young men ought to be taught in a university to behave themselves in any public place. Yet there is a local patriotism in the action of these youngsters, rowdy-like as it may have been, that suggests an intensity of broader patriotism hereafter.

A ST. LOUIS newspaper editorially remarks, apropos of IRVING's appearance here in Macbeth, that "New York has very little use for the Shakespearian drama." Perhaps if the St. Louis writer who penned this were to consult Mr. IRVING's box-sheet he would see a great light. Mr. IRVING will play in New York about two months this season to perhaps the largest patronage he has ever enjoyed anywhere.

PROVINCIALISM.

NEW YORK CITY claims—or rather expects an admission of—an eclectic and a catholic journalistic expression as to the theatre, while it regards the journalistic expression of other places on the continent on the same institution as cribbed and confined by narrowness and provincialism. The fact is that New York is so large, so well-balanced, and so cosmopolitan that it rises superior to what is meant to be its theatrical instruction in the newspapers when it happens that such instruction does not surmount the petty individualism of those who pen it. That is to say, when New York critics recognize something that is evident to the very intelligent audiences that here congregate on notable occasions, there is naturally a consequent coincidence of expert opinion. But when the critics decline to endorse a deserving theatrical venture, it really makes no difference with the venture, for there is a public here that will find its merit out. Just as the public here will discover that an unworthy entertainment highly commended in the press is really not worth while, and make it finally unprofitable to those who exploit it, without regard for the space its propaganda may occupy in advertising columns.

And there is another thing about New York, recently pointed out in THE MIRROR, in answer to certain charges made against this city by the newspapers of smaller places that have declined to confirm what was called "a New York endorsement" of certain theatrical enterprises. Smaller cities, more homogeneous and less universal in taste, have failed to support enterprises which in this city were successful only because they appealed to a sufficient number to make them prosperous, while other ventures appealing to divers tastes are also successful here because there are enough persons in New York to respond to their varied calls.

Among the newspapers "in the provinces," so-called, that pay intelligent attention to metropolitan matters is the *Union and Advertiser* in Rochester, in this State. One day last week that paper published an editorial on "Provincialism in the Theatre." It took for its text, after stating that "New York's interest in the theatre, always great, is constantly increasing," the remarks of an English tourist who, visiting New York, said: "This city, in proportion to its size, spends half as much again on its theatres and grand operas as any other city in the world." And this was probably stated with knowledge that in many of the European cities with which comparison by suggestion was made theatres are subsidized by government and municipal authority.

Our Rochester contemporary, however, after giving figures of amusement expenditures here, remarks that "notwithstanding all this outlay on theatrical amusements New York is still somewhat provincial in all that pertains to the theatre. She depends too much on importations and brings forward too little original work. London, Paris, Berlin, Vienna and Madrid all produce more original work in drama and opera than New York. For more than half of the plays they witness New Yorkers depend on foreign sources, and they depend almost entirely on such sources for opera. Barring a few comic operas, all the operas staged in New York come from abroad. In the drama the situation is better. Managers still prefer to run the risk in transplanting foreign plays that are successful to looking for success in domestic productions. But when the foreign market is barren of successes they are forced to turn to the domestic article, and thus the American drama is fighting its way. As American audiences invariably prefer an American play to a foreign play, allowing the two to be equally good, there is hope for the American drama and hope that in time New York will produce each season as many native plays as the other great cities of the world. At present, however, although she spends more money on dramas and operas than any other city, New York is still in a measure provincial in theatrical matters."

It will be admitted by those who know that the above statement is in a measure warranted by the facts as to theatrical production, which in this country is practically confined to this city. And the statement above made, that "American audiences invariably prefer an American play to a foreign play, allowing the two to be equally good," is also true, and in respect of play production in this city, it remains for the managers who are engaged in it to take the same chances with native plays that they take with foreign plays, in which they more specifically than the public believe, before New York can be called metropolitan rather than provincial when the theatre as a producing institution, is considered.

In appreciation, as has been pointed out, New York is cosmopolitan.

It is reported that the London theatres are enjoying greatly-increased patronage. Bad as the season has been in this country outside of New York, it is doubtful if this city has ever

enjoyed a more prosperous theatrical season than the present.

PERSONALS.



an address at the Jefferson Testimonial Exercises but telegraphed the chairman that unavoidable business would keep him out of the city on that day. John Drew was therefore secured by the committee.

RÉJANE.—Réjane is to leave the Paris Vaudeville shortly. Lavedan's new play, *Viveurs*, is the last one in which she is to appear at that theatre. The Variétés, one of the stuffiest of the stuffy Paris theatres, has secured the services of Réjane, for a sum of \$20,000 a year, it is said.

HOLLAND.—William Holland, the manager of the Winter Gardens, Blackpool, England, has arrived in New York by the *New York*. Mr. Holland was for many years the manager of the Surrey Theatre, London, and the famous North Woolwich Gardens, and under his efficient management the Blackpool Gardens have become a fine paying property.

HALL.—Mrs. William T. Hall is visiting her sister, Mrs. McWade, at Mt. Vernon, and the legion of friends of Mr. Justice "Biff" Hall, THE MIRROR's Chicago correspondent, are naturally doing their utmost to make her stay in the vicinity of the metropolis enjoyable.

MASON.—Jack Mason and his wife Marion Mason were in town last week.

CHAT BEHIND THE SCENES.

Whatever style of drama may be the success of the future, the horse play seems to be the thing nowadays. No play can really be considered up-to-date unless there is a horse or two galloping madly back of the scenes or rushing across the stage attached to the plot.

I could not help thinking the other night at the Star Theatre when I saw the Year One that if those horses had been introduced in the first act and allowed to graze about in the wings through the play, the interest of the audience would have been kept at fever heat and the people would go home and tell their neighbors all about it.

There is a certain magnetism about a live hen pecking at the footlights that brings tears to the eyes of the modern playgoer, and a real cow can give an exposition of repressed emotion that dramatic school pupils would do well to study.

I was introduced to the horses before they went on for the chariot race, but at first they refused to be interviewed. I noticed that they had the star dressing-room, and swaggered about a great deal while waiting for their cue. One of the big gray horses took me one side and said: "Come down and see the play next week. It will be practically a new piece then. Perhaps we may introduce a tank and a three-ringed circus with simultaneous performances. Do come!"

Just then there was a sound as though the side of the house had fallen in. "Hark!" said the gray horse. "Do you hear that? That's a situation falling flat. Listen again. Can you detect a whizzing sound? They are cutting whole chunks out of the Roman temple scene."

"I wish you'd make a note of one thing," he went on. "There is a black no-account horse on the left side of me every night who steals my business and crowds me over in the wings. I've spoken to the manager about it, but it is just the same every night. A horse that was never on the stage before—in fact, it is my opinion that he came from Brooklyn when the trolley system there spoiled his vocation."

"Who is the man in the helmet and breastplate?" I asked. The horse looked carelessly in the direction I indicated. "Oh, that is Mr. Burgess," he answered; "a very capable actor and the best of our support. We intend to have him with us when we go out next season in a play that is being written for us. Do I mind telling you about it? Not at all. It is to be called *He Hated His Harness*, or, *The Bridle and the Bit*."

"We have arranged with Bronson Howard, David Belasco, and Gus Thomas to collaborate on it, and there will be a situation in the second act where a horse rushes into a burning building and rescues a theatrical manager. Then there will be a steeple chase with real jumps and fences. Great? Well, I should rather think so." "I hope you have seen the chariot race. No? Get a seat well near the front and you will just imagine that you are at a race. We do not really go over the footlights you know. You may have noticed that we have had to put a note on the programme assuring the auditors that they need not be alarmed. It is so realistic that the men in the orchestra have all secured accident policies on their lives, but it is safe, perfectly safe!"

"Have I ever run over any one on the stage?" He carelessly flicked a fly off his ear with his left hind leg and looked reminiscent. "Yes, I fear I killed one man the first year I began my starring career in A Horse with a History. It was in a race scene and he was a jockey. He got right in my way in the middle of an act, and—well—it's all over now. He was a supe. Oh, no, I never killed a star!"

"I suppose you have heard of that slight hitch in the machinery that occurred on the opening night? All because of the black horse from Brooklyn. A bell rang somewhere behind the scenes and he stopped as if he were shot. These ex-carhorses are ruining the profession."

"The vestal virgins are rather pretty, aren't they? But not one of them seems to do anything. They just go about wreathing garlands on each other, and the only real exertion that occurs is on Tuesdays, when they draw their salaries. What do you think of those dairymen they wear? Rather fetching; don't you think so? And such a snare-sinecure! The whole situation is summed up in the conversation Mr. Davenport and Mr. Burgess have in the third act."

"You are simply to sit still and do nothing," says Mr. Davenport. "I wonder if I could do that?" Mr. Burgess replies. "Oh, it's very funny and he gave an uncanny horse laugh."

"Good lines? Yes, for those who like that sort of thing. But when the play is fixed over next week there won't be so many lines, and we horses will have more of a chance. Action is what we want nowadays, you know. They say that melodramatic comedy is the thing, but—"

"I think this play would make a capital burlesque. A skirt dance or two, more tights and an occasional joke here and there. Excuse me, but do you notice an unpleasant odor? That's a spoiled situation. Yes, we had to have chloride of lime here the first night, but we're getting it changed gradually."

"Mr. Burgess? We don't know him very well. We engaged him because he owned the theatre. He's got lots of grit. If I ever go starring I should like to have him along. Do you hear that shouting? They are calling me. If that black horse interferes with me to-night there will be trouble. Ta-ta! Now don't fail to come next week and see the improvement. It'll be a new play practically. Not a dull line from beginning to end. By-by!"

THE MATINEE GIRL.

THE USHER.



A peculiar lawsuit has just been brought, I hear, against a Philadelphia manager by one of our foremost women stars.

Last season the actress played in the Quaker City and was guaranteed a certain sum for the engagement. The lady was billeted with her married name. The receipts did not come up to expectations, and the manager deducted a certain percentage, claiming that the addition of the husband's name in the advertisements affected business.

The suit of the star is to recover the sum subtracted by the management. I do not think that a contention of this kind has ever arisen before in the history of theatrical litigation, and the outcome will be watched with interest.

It is gratifying to learn that since election theatrical business is picking up. The increase does not appear to be enormous, but it is large enough to show a healthy tendency and to assure many managers of theatres and attractions that the bottom has not dropped out of everything as they were beginning, not unnaturally, to suppose.

In Philadelphia, last week, there was a distinct increase in receipts, and the managers there are feeling very happy over the prospects.

Mr. Greenwall, who has arrived from the South, reported that his theatres are doing splendidly, and that thus far he is away ahead on the season.

From Boston, too, come pleasant reports of increased business, while other cities are also experiencing the dawn of prosperity.

While there is no reason to expect that the season will prove exceptionally brilliant in a financial sense, there seems to be little doubt that it will not be a bad one, on the whole.

A prominent actor writes me as follows:

"A new society for the protection of the actor, as you are aware, is being formed here. It is called the Actors' Association of America. Many excellent and worthy professionals have joined it.

"All sorts of objects are attributed to this Association by its members and officers, when persuading others to join—anything to suit the wishes of the actor. Really, none is quite sure yet of the Association's purposes, so far as I can learn.

"There is but one positive object which they appear to agree on, and that is evidently intended to conciliate managers. This object is the suppression of play piracy by every member of the organization refusing to appear in pirated plays.

"Now, if this is sincere, how is it that to-night (Nov. 11) a play is to be produced at the Standard Theatre in violation of every consideration of dramatic honor and yet not only are members of the Association advertised to perform therein, but its most experienced officer is numbered among those in the cast of the play?

"Although it may be answered that certain courts have decided that anyone can play Honor in this country, no honorable member of the dramatic profession can justly hold it to be the right thing to thus produce a play without permission which Mr. Daly paid his good money for, not alone to the original authors but also to the English adapter.

"Surely an officer of the Association can scarcely be justified to appear in the cast of this play, in these circumstances, and continue to insist that one of the objects of the new Association is the suppression of play piracy."

The point of my correspondent seems to be well taken. However, the officers of the Association may be able to explain their side of the case satisfactorily.

A good deal of sympathy has been expressed for Mr. Mansfield, whose press representative has furnished the information that upon recovery from his recent attack of typhoid fever, the actor found his memory had been impaired to such an extent that he found it necessary to re-study the parts that he has played for many years.

I asked a prominent physician—a specialist in all forms of brain disorder, who has made the science of mnemonics a fad—what he thought of Mr. Mansfield's loss of memory.

He said it is true that after severe fevers and other illnesses which exhaust the brain memory is sometimes lost; but it is not a disturbance like aphasia, wherein the memory of words is impaired, but it results in a complete loss of memory. This, as the patient regains strength, is restored.

The physician was inclined to doubt that in Mr. Mansfield's case the phenomenon should exhibit itself with reference to forgetfulness of the lines of the parts he has played, and he believed that the story was intended for the delectation of newspaper readers.

This view of the case Mr. Mansfield himself corroborates now.

The spiritualistic drama *Miracula*, which the irreverent fakirs who are presenting it claim was written by the immortal part of Bartle Campbell, was given in Flushing the other night.

The ghosts which were advertised to appear did not materialize.

There is little novelty in that this season, however, as ghosts are failing to walk in a number of companies.

A question arose last week regarding the right of the manager of Joseph Jefferson to occupy the stage at the Garden Theatre for rehearsals of other companies under his control.

Mr. Palmer wanted the Garden Theatre stage for rehearsals of *A Stag Party*, and while he, of course, was willing to extend to Mr. Jefferson his privilege to use the theatre as often and as long as he chose for his own rehearsals, he did not consider that he was under any obligation

to furnish the Garden for the rehearsals of outside organizations.

Usage was on Mr. Palmer's side, but Mr. Jefferson's manager, I believe, carried the day, and considerable unpleasant feeling was the result. Perhaps this may have had something to do with Mr. Palmer's decision not to preside at the Jefferson testimonial meeting last week, although a business excuse was given to explain his absence.

The *Sun* prints some very interesting statistics with reference to fires in New York theatres. They go to show that the danger of such disasters has been greatly lessened, although the number of our places of amusement has constantly increased.

During the past fifteen years there have been 311 fires in theatres. One hundred and fifty-six occurred while they were closed to the public, and while, consequently, firemen were not on duty in them. One hundred and fifty-five fires occurred while firemen were on duty, and all were promptly extinguished, virtually without loss.

The new requirements of the Building and Fire Departments have seemed hard upon managers and builders of theatres, and they have been the cause of a great deal of grumbling.

Some of the rules are doubtless superfluous, but the majority are wise in intent and the result is that New York city has now not only the handsomest, but the safest theatres of any community in the world.

VICTORIEN SARDOU'S NEW PLAY.

Sardou has read to the actors of the Gymnase a four-act play entitled *Marcelle*, which bears a striking resemblance to the play produced last season at the Lyceum, under the name of *A Woman's Silence*.

If we are not mistaken, the original French title was *Le Sacrifice de Delhia*. Sardou, not wishing to encounter the reproaches of unpatriotism that are hurled at him for having had two or three of his plays first produced abroad, has publicly stated that *Marcelle* is not the Lyceum play, but a play founded on the same subject, and treated in a comedy, instead of a dramatic vein.

Let us hope that the unswerving French critics will be mollified by this declaration, and that they will not condemn the play merely because it has been first produced abroad.

A great many changes have been introduced in the piece. The scene has been changed to Brittany, and the heroine is a Frenchwoman. The whole four acts take place in twenty-four hours. It will be interesting to read how the play was received in Paris. Jane Hading is to play the principal part.

OBITUARY.



MRS. D. P. BOWERS.

Mrs. D. P. Bowers, the well-known member of A. M. Palmer's late stock company, died suddenly in Washington last Wednesday morning at the residence of her son-in-law, Frank V. Bennett, manager of the Arlington Hotel, with whom she had made her home in late years. Last Friday week she was taken ill with laryngitis, but was not considered to be in a dangerous condition until last Wednesday, when heart failure supervened. Pneumonia speedily developed, and death ensued.

Mrs. Bowers occupied a conspicuous position on the American stage. She belonged to the old school, and was at times intimately associated professionally with all the great players of the last half century—Murdoch, Davenport, Cushman, James Anderson, Julia Dean, Mr. and Mrs. John Drew, Eliza Logan, and Edwin Forrest. She was born at Ridgefield, Conn., on March 12, 1830. Her grandfather and father were clergymen. She was named Elizabeth Crocker, her father being the Rev. William A. Crocker, a Methodist minister of Ridgefield. When her younger sister, Sarah, was four years old, Elizabeth, being six, their father died. Both girls made their way into the dramatic profession at an early age. Elizabeth made her debut at the old Park Theatre, New York, on July 14, 1846, as *Amanthia* in *The Child of Nature*. The following year she played the same role at the Walnut Street Theatre, Philadelphia. During this engagement she met D. P. Bowers, and on March 4, 1847, she became his wife. She made her first appearance under the name of Mrs. Bowers a week later at the Walnut, playing *Donna Victoria* in *A Bold Stroke for a Husband*. She was seen as Pauline in *The Lady of Lyons* at the Arch Street Theatre, Philadelphia, in September, 1848, and remained in that city for several years. Mrs. Bowers died on June 6, 1857, of heart disease, and his widow left the stage for several months.

Mrs. Bowers then leased the Walnut Street Theatre for a short time and appeared there on Dec. 19, 1857, retaining the management for thirteen months. Among the members of her company were Mr. and Mrs. John Drew, Canfield Richards, George C. Boniface, and L. A. Shewell. Subsequently, Mrs. Bowers managed the Academy of Music, in Philadelphia, for a short time.

After four years of widowhood, Mrs. Bowers became the wife of Dr. Brown, a chemist of Baltimore. During 1861 and 1862 she was abroad with her husband winning success as Julia in *The Hunchback*, at the Sadler's Wells Theatre, London. She also played Geraldine D'Avey in Falconer's comedy, *Women*, at the Lyceum. Upon her return to America she appeared at the Winter Garden, on Aug. 17, 1863. Dr. Brown died after the couple had been married five years.

It was about the time of her second marriage that the actress began to star with J. C. McCollum, a capable actor, as her principal support, playing *Led Astray* for some time. About 1863

she created the role of Lady Audley in *Lady Audley's Secret* which John Brougham dramatized expressly for her. In 1871 she formed a combination with Charlotte Thompson and they played Court and Stage for some time.

In January, 1883, Mrs. Bowers married J. C. McCollum, who died the following November.

Beginning April 26, 1886, Mrs. Bowers was in support of Booth and Salvini in their engagement at the Academy of Music in this city. Mrs. Bowers gave a series of performances at the Fourteenth Street Theatre in October of the same year. During the season of 1888-'89 Mrs. Bowers starred jointly with Frederick Warde in *Henry VIII*, *Macbeth*, and *Galba*. In the Fall of 1890 she became a member of A. M. Palmer's stock company, playing all the grande dame roles of the repertoire. Mrs. Bowers was last seen as *Lady Waldegrave* in *The New Woman* at Palmer's. She permanently retired from the stage last February, and at the time of her death a movement was on foot to offer her a substantial testimonial.

Mrs. Bowers left three children—a daughter, May, who is the wife of Frank I. Bennett, manager of the Arlington Hotel, Washington; Walter Bowers, of the New York Custom House, and Harry C. Bowers, manager of the Portland Hotel, Portland, Ore.

MRS. RACHEL CANTOR.

Mrs. Rachel Cantor, who was known as the oldest living actress in the United States, died at the residence of her daughter, Mrs. Lillie Wilkinson, Worcester, Mass., on Nov. 5. The deceased was born in England in 1810, and came to this country when twenty-eight years of age with her husband, who was a prominent costumer in his day. She made her first appearance on the American stage a few weeks later, making her debut at the Chatham Street as a member of the company, supporting James W. Wallack. She remained with that organization two years, and then took up her residence in Philadelphia, which place she ever afterward regarded as her headquarters and home.

During the time she was in the Quaker City Mrs. Cantor was a member of the stock companies of the Walnut Street, Chestnut Street, and Arch Street Theatres. From Philadelphia she went to Boston, where she had been engaged to play at the Tremont Street Theatre. Before leaving the Hub she appeared at the National also. In 1847 Baker and Ellis, well known theatre managers of that time, engaged her as a "stock star," and for the next four years she played six months of the year in Detroit, Mich., and six months in Syracuse, N. Y. After this she starred with the late William Henderson, and for two seasons they played very profitable engagements in all the large suburban cities in the United States. She was then engaged by Charles and Ashe to go to Memphis, Tenn., where she remained until she accepted an offer from E. Sherlock for a season at Detroit.

While in that city, she determined to leave the stage and engage in business. The death by drowning, however, of her only son made her restless, and she gave up business and secured an engagement in the stock of the old Albany Museum. From there she went to Pittsburgh under engagement to Joseph Foster. She was a member of the Pike's Opera House company when that theatre was destroyed by fire. She was also a member of the Louisville stock company when that theatre was burned. She traveled with Laura Keene for two seasons. In 1848 she went West, but at her daughter's earnest solicitation she returned East and took up her residence in Boston, where she remained for some years, playing only occasionally.

In 1853 Mrs. Cantor entered the Forrest Home and had resided there ever since with the exception of the time she spent in visits to her daughter in Worcester. Mrs. Cantor was known to have played in support of every prominent star actor from 1838 to 1867. Her talents were of the most varied of any actress of modern times, an evening's work, week in and week out, consisting of such parts as *Lady Macbeth* and *Liddy Larigan*, *Marianna in the Wife*, and *Kate O'Brien in Perfection*, *Lucretia Borgia*, and recitation of *Monk Lewis' poem The Captive*, *Agnes Devere*, *Sailor's Hornpipe* and *The Orphan of Geneva* being a favorite benefit bill, *Pauline* and pantomime of *Don Juan*. From youth to green old age she was a remarkably handsome woman in feature and form.

Mrs. Cantor's memory was something wonderful. On Oct. 26 she recited for her daughter, Mrs. Lillie Wilkinson, *The Engineer's Bride*, *Ostler Joe*, *Prayers and Potatoes*, and several other selections, intending to recite one of them at a fair Oct. 30, 31, in which Mrs. Wilkinson was interested. Her last appearance was on the stage of the Howard Atheneum, Boston, as *Mrs. Fidget* in June, 1872. Every year since going to the Forrest Home she has made journeys to New York, Boston, New Bedford, and Worcester entirely alone. Her end was peaceful, retaining all her faculties to within ten minutes of her death. She was laid to rest in Hope Cemetery, Worcester, Mass., in the family burial lot, where lay the remains of her son-in-law, the late Manager Charles Wilkinson.

In a recent conversation on her stage career Mrs. Cantor did not speak very encouragingly or appreciatively of her own profession. "The leading woman of my time," said she, "had a different life from the leading woman to-day. Then she was leading woman. If there was a farce before the drama she played the leading woman's part, and then she was ready with her lines for the later piece. Very often I have done the leading woman's work in a little curtain raiser and then played lady *Macbeth* immediately after. It was hard work, and much different from the life of the leading lady now. I have travelled all over the United States and appeared in all the large cities. I made my debut, of course, in England. These are the only countries I have ever visited, my acquaintance with France being only through a few French friends, and an acquaintance with Poland through Madame Modjeska. I was the leading support of all the best actors twenty-five years ago—the elder Wallack, Booth and Forrest. I never in all the years of my professional life stayed out an hour after the performance was over. I lived a quiet, even life. I have had ups and downs like every woman who has had to look out for herself, but of the present-day actor who go into the business without preparation or fitness, I do not know them and I do not want to. I haven't half-a-dozen friends among theatrical people. I know hardly one of the present school."

J. DUKE MURRAY: "Mr. Pitou is keeping up the fight on scalpers at the Grand Opera House. Our system of keeping a book in which all lithograph tickets sold are entered with their respective numbers and locations is working admirably. The scalpers are giving the Grand Opera House a wide berth, and they would do the same with other houses if they were followed up in the same systematic manner. By the way, I wish you would call attention to the fact that Monday evening and the Wednesday matinee have been set aside by Mr. Pitou at the Grand Opera House for the complimentary admission of members of the profession. That will save me a lot of explanation when actors and actresses apply for seats at other performances."

EDGAR ROBINSON: "I would be obliged if you would contradict the report that the Eastern *A Fatted Calf* company had closed its season. It was laid off two weeks after terminating its New Orleans engagement, and reopens on Nov. 12. No change has been made in the cast."

NETTIE BLACK.



The above is a portrait of Nettie Black, now playing the title role in *Fantasma* with success. Miss Black was originally a church and concert singer. She first appeared under the management of Augustin Daly, playing minor roles and singing solos in Shakespearean revivals. She appeared afterward at the New York Casino, under Rudolph Aronson's management. She has been connected with several farce-comedy companies, among them Hoyt's *A Trip to Chinatown* and *Bessie Bonchill's Playmates*, and has also sang the prima donna roles in a repertoire of opera. Miss Black is not only a handsome woman, but the possessor of a well-cultivated soprano voice and an actress of ability. She is a conscientious worker and has won a well-earned reputation.

SAID TO THE MIRROR.

GRACE HUNTINGTON: "I am glad to see that according to his statement in *THE MIRROR* last week James J. Brady holds my salary and railroad ticket from Columbus at my command. He can hereby consider himself given that notification. I am also ready and pleased, as I have ever been—and as I can prove by reliable witnesses and written statement to Mr. Brady, duly witnessed, to sign a receipt in full for the same to him. As he alone signed my contract, however, from him only, do I expect the money due me, and to no outsider will I give a receipt. Should Mr. Brady mislay my address the money will reach me safely in care of *THE DRAMATIC MIRROR*."

WILLIAM CALDER: "In Sight of St. Paul's is playing to large business at the American, the receipts on Wednesday night being \$300 better than the best estimated record. *Northern Lights* was produced at the Bowdoin Square Theatre, Boston, on Monday night, and is drawing well. Arthur Shirley's great London success, *Saved from the Sea*, is in course of preparation, and will be presented in Boston in December. The Messrs. Gattie have commissioned Mr. Shirley to write a play for the Adelphi Theatre, London."

WRIGHT HUNTINGTON: "Those who have become members of the Actors' Association of America will have no further dues to pay until the association is fully organized and chartered."

PARSON PRICE: "I am pleased to inform you that my advertisement in your paper has brought applications for circulars and terms from nearly every State in the Union as well as from Canada. I have received applications from Boston, many towns in Massachusetts and Connecticut, Montreal, Toronto, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, St. Paul, Portland, Oregon, Frisco, Utah, Denver, Omaha, Leavenworth, St. Louis, Cincinnati, Louisville, Atlanta, Charleston, Richmond, Baltimore, Pittsburgh, Philadelphia, and many other places. I have also had many applications by letter, and personal calls here in the city as a result and I must add that I have received enough money to pay for my advertisement for the current year. Altogether I have received over a hundred applications."

HARRY SAMUEL: "Our plans for Kittie Mitchell in *Crazy Patch* have been changed. Instead of going East, as was our original intention, we have had such advantageous offers from Canada and the West that we shall accept them and in all probability put in a Summer season on the Pacific coast."

W. F. CROSSLER: "Eugene O'Rourke is doing splendidly. The business of the Wicklow Postman has been most flattering. Bettina Gerard rather likes *Colleen Bawn*, but she is an artist and likes any part entrusted to her."

CURTIS BOND: "The Arons are to have possession of the Casino before two months. The present decision is final. There can be no appeal. Rudolph Aronson, who is now in London, is coming right back, and when he gets here steps will be taken to regain possession of the house."

VICTOR HARVEY: "I wish you would permit me to contradict the statement in a recent issue of your valuable paper regarding the Birds of a Feather company. We were not stranded, as was announced. Mr. Stroh paid every one in full and closed the company in order to make several very important changes in both cast and piece. After rehearsing one week we reopened in Wheeling, W. Va., on Nov. 4 with everything in much better shape than before."

EDGAR ROBINSON: "I would be obliged if you would contradict the report that the Eastern *A Fatted Calf* company had closed its season. It was laid off two weeks after terminating its New Orleans engagement, and reopens on Nov. 12. No change has been made in the cast."

AT THE THEATRES.

Abbey's.—King Arthur.

Legendary play, in a prologue and four acts, by J. Comyn Carr. Produced Nov. 4.

King Arthur	Henry Irving
Sir Lancelot	Ben Webster
Sir Mordred	Frank Cooper
Sir Kay	M. Tyers
Sir Gawaine	Clarence Hague
Sir Bedeville	Fuller Mellish
Sir Aggravaine	Mr. Lacy
Sir Percival	Mr. Belmore
Sir Dagonet	Martin Harvey
Merlin	Sydney Valentine
Morgan Le Fay	Mary Rorke
Elaine	Julia Arthur
Clarissant	Alice Craig
Spirit of the Lake	Maud Milton
Guinevere	Ellen Terry

A New York audience has never been treated with a visual feast more exquisite than that which was spread before the people that filled Abbey's Theatre on Monday night of last week.

In King Arthur the highest excellence is reached in the pictorial art of the stage. The scenery, the costumes, the achievement of enchanting effects in the use of lights all demand the greatest measure of approbation, for the production in its entirety is a masterpiece, compelling admiration unrestrained.

Had not Irving brought to bear upon Mr. Carr's legendary play all the matchless resources of every department of his wondrous producing art it is open to serious doubt whether the piece itself would have found favor either in London or this city, for its shortcomings, whether considered from the literary or the dramatic point of view, are many, and the characters of Arthur and Guinevere scarcely afford the acting opportunities to Irving and Miss Terry that their legion of intellectual admirers could wish. But the perfection of the mise-en-scene down to the smallest detail is such that the spectator is held entranced and the weaknesses of the piece are scarcely noticed.

The Magic Mere, the scene of the prologue in which Arthur receives the sword Excalibur, with its limpid port and its gloomy rocks, is impressive, while the management of the lights adds wonderfully to the effect. The Great Hall at Camelot, whence the knights go in quest of the Holy Grail, and Guinevere, at the king's behest, persuades the ardent Lancelot to remain, is a fine picture of a massive architectural interior. But the triumph of the setting is the Whitemoor Wood of Act Two, in which the queen and her ladies are found Maying, and where in a bower, beneath the eyes of the unscrupulous Sir Mordred and his mother, the king is dishonored by the lovers. The curtain rises and reveals a beautiful woodland dell, a hill of trees rising gently in the background, through whose trunks are seen the open country beyond. The sun seems to shine upon all; then clouds darken it, and again in the distance the orb sets in an ominous crimson sky. This scene and its "atmospheric" changes are superb. The Turret of the Castle above the river is the scene of Act Three, and its frowning battlements are in keeping with the passions and emotions of which they are the silent witnesses.

Mr. Carr's difficult task to write a satisfying play on this subject is none the simpler because he has chosen portions of the Arthurian legend that have not been treated fully by his predecessors. He is not a poet in the true sense of the word, and none but a poet could supply the element needed to take the place of a want of dramatic opportunity afforded by his plot. The best scenes in King Arthur are in the third act, where the great knight learns of the faithfulness of his queen and the trusted Lancelot in the presence of the body of the dead Elaine. Here the interest becomes intense and the situation is suspenseful for their delectation.

Irving as Arthur showed his rare and radiant intellectual qualities. The impersonation was scholarly, authoritative, and marked by artistic restraint in the scenes of intense feeling. The actor was applauded most heartily.

Miss Terry as Guinevere made a charming and lovely picture, and she acted with both skill and fervor. Especially effective was her work in Act Two.

Mr. Webster was an awkward and uninteresting Lancelot. Mr. Cooper's Mordred was picturesque and incisive, indeed; his performance was worthy of high praise.

Messrs. Tyers, Hague and Mellish were quite equal to the demands made upon them as Kay, Gawaine and Bedeville, respectively.

The Morgan Le Fay of Mary Rorke was admirable. Julia Arthur's brilliant, dark beauty scarcely realized the ideal of the city-maid of Astolat, but she played the part with excellent taste.

The Lyons Mail.

On Saturday night, Nov. 2, Henry Irving made his first change of bill at Abbey's Theatre, and presented The Lyons Mail. Mr. Irving was never before, apparently, in this city so artistic and effective in this play.

The audience was large, of fine quality and highly appreciative. Such was the interest shown in Mr. Irving's work that during the play, after the inevitable distraction caused by tardy comers while the first act was on, a remarkable silence prevailed and was broken only by applause properly bestowed at the ends of the acts. When the play was finished the audience mainly remained seated, and after the usual demonstrations called for a speech. Mr. Irving finally responded in a happy manner, thanking his friends for the extraordinary favor shown.

In his dual part Mr. Irving was enthrallingly interesting. He played with a remarkable mystery, and held his audience at his will. His picture of the wrongly accused merchant and his portrait of the villainous Dubosc were absolutely distinct in their individualism, and afforded one of the most remarkable studies in the psychology of personation known to the theatre.

The one character, upright, high-minded, filled with affectional solicitude for the father and daughter, whose felicity had been his chief concern, and shocked to righteous expression that in itself displays the nobility of his character when charged with the crime that fatally involves everything held dear. The other a debased scoundrel, whose low cunning enables him to dupe his tools in crime; whose natural cruelty leads him to outrageous treatment of the woman whose life he has blighted; whose pure ruffianism makes him delight in abuse of his minor fellows, and whose drunken curiosity at last leads to his proper punishment. These two persons are made to stand in startling contrast by Irving, and in this play he may be said to fully realize possibilities that might appal many a great actor.

Mr. Irving's support in The Lyons Mail was as satisfying as that which formerly included Mr. Terriss and Miss Millward, although it was reasonably adequate. The play was staged with all the former skill and effect, the last scene being a triumph of dramatic illusion as well as revealing a great achievement in acting.

Louis XI.

Henry Irving's remarkably fine audiences attend with fidelity his every change of bill and

follow his rare productions and his wonderful acting with increasing satisfaction.

On Saturday night last Irving appeared as Louis XI. To the appreciation of many of Irving's admirers this appeals as his best personation. He is admittedly supreme in the part. The character of Louis XI. has long been one in which the merely clever player could put on an effective theatricalism and superficially satisfy. The natural extravagancies of the part place a premium in such hands upon those physical idiosyncrasies that sometimes pass for actual impersonation. Irving, however, in the role above all other actors lets his physical eccentricity index the intrinsic individuality of the selfish, treacherous, superstitious, hypocritical, and grasping and tyrannical yet cowardly old king, who in this actor's person seems literally to exist during the play, and who finally appears as really to die as absolute greatness in this part promises to pass with Irving, with whom it originated.

In its leading particulars Mr. Irving's support on Saturday night assisted the artistic dignity of his own work. Mr. Cooper was admirable and effective as Nemours; Mr. Harvey was an altogether happy and ingenuous Dauphin; Mr. Black was strong as Jacques Cartier; Miss Milton was a sympathetic Martha, and the other figures were well personated.

In Louis XI., as in everything that Irving illustrates, the scenery, the costumes, the accessories, and all minor details were as near perfection as is possible of a theatrical show. Every repetition of a play, like every production of a play by Irving, serves newly to emphasize his marvelous comprehension of the art that he adorns in its every department.

American.—In Sight of St. Paul's.

Melodrama in five acts, by Sutton Vane. Produced Nov. 4.

Tom Chichester	John T. Sullivan
Harry Chichester	Kendal Weston
Mr. Chichester	John Sutherland
John Gridstone	William Bonelli
Freddy Burden	James Horne
Gillie Fletcher	Boyd Putnam
Dennis Sheridan	John D. Calder
Robert Trancher	Ernest Elton
Dr. Bland	Walter Penman
Jim Palfrey	William Richardson
Inspector Clarkson	Edwin Bassett
Amos	G. Mansfield
Aileen Millar	Grace Henderson
Becky Vetch	Julia Bacheader
Gracie Chichester	Ethel Raynes
Beatrice Moreland	Adelaide Chapman
Rose	Eugenie G. Bowen
Vera Wyndham	Ella W. Harrington
Cynthia Dell	Emily Rigal

The critic, in his own sphere, is regarded as a superior person. He is supposed to have exact knowledge of the art with which he is connected as a censor or commentator. Having such knowledge, he is perhaps relied upon, in a suggestive and an abstract way—as to plays, for instance—to point out to others who are not critics what they ought to patronize and applaud and to indicate what they will waste time in witnessing and what they will dissipate physical effort upon in commendatory excitement.

Of course, if all the critics in town were to assemble at once in a theatre they would not fill more than one row of seats. The critic is never found in a less prominent place than an orchestra chair, while sometimes he is discovered in a private box. And even allowing a full row for the critics, it is plain that no manager in New York or elsewhere could afford to run his theatre solely for their delectation.

Therefore most managers conduct their business in the hope of getting into the other rows of seats the general public, who are mere observers as distinguished from critics, and who have still so much of primitive impulse that they laugh, weep or applaud as the play strikes them when others, less simple, inhibit their emotions. The critic, for instance, seldom relaxes from his exact knowledge and his arbitrary standards either to be moved by or to praise a play enthusiastically. If he did, he were no critic.

He frequently finds reason in his own feeling, possibly from a troublesome tooth or a headache induced by too much deep thought, to damn the play more roundly than he would were his physical condition perfect. But damn it must, on some account, or lose his self-respect; to say nothing about the respect of those who hang upon his words and regulate their theatre-going by his dicta.

But what has this to do with the production of In Sight of St. Paul's at the American Theatre? Nothing directly. Something, perhaps, by inference.

Here is a play that the critics do not like, because they have acquired a taste for something different. But the gallery of the American hangs upon its development with bated breath, and relieves its emotional tension frequently by a very violence of enthusiasm; and the down-stairs rows of seats are for the greater part filled by persons who enjoy the play as one of refined gastronomic sense sometimes returns with primitive appetite to the most homely and coarse-fibred of domestic table fare.

The unsuccessful dramatist who works above the heads of his public and then blames that public because it cannot take fancy's flight ought to see In Sight of St. Paul's.

The play employs characters worn in other dramas to a threadbare familiarity. It is developed by means at times laughable for improbability. Its incidents are hackneyed, and its dialogue has been heard on the stage in other combinations of characters and incidents ever since melodrama had birth. Yet there is such continuous movement and such a variety of happenings that interest never flags.

Sutton Vane is never original in material, but he is a wizard with the commonplace. His story is incoherent, but it suits the feverishness of its development. Plausible sequence to him is secondary to excitement-provoking sensationalism. Like the picture-producer who works before a crowd against time with a whitewash brush, he employs but few even of the cardinal colors and has no time for tints or shades. He depends upon bold indexical strokes and relies upon the popular imagination—which is far more vivid and grasping than the dilettante dramatist dreams—to fill in the shapes and circumstances left out of the picture.

The story of In Sight of St. Paul's has been told in THE MIRROR. To read it in coolness and with judgment is but to begin an analysis of it that sinks all its effect in absurdity. To see it on the stage as it is acted at the American Theatre is to admire the bravery of Mr. Vane and to in some measure forgive even the applausive vociferation of the gallery. Sufficient to the pleasure of the gallery is the cause thereof. Let the analysis sit lower and hold his peace, even though he question the possibility of this final happening of the play, set forth in its story printed on the programme:

Tom, in the last act, is on trial for the murder of his brother, and all of the parties especially interested in him have assembled under the great dome of St. Paul's to pray and await the verdict. A service is in progress, and the scene is most impressive. Tom, found not guilty, enters the cathedral in search of his anxious friends, and just as they know the whole truth the congregation rises and the organ swells out with a hymn of praise as the curtain descends.

The acting in In Sight of St. Paul's is keyed high and steadily maintained at intensity. Even the comedy, which is mainly furnished by a young cabman and his landlady's daughter—with whom he is in love, and who, despite her momentary aberration for the hero, also her mother's lodger, whom she supplies with shrimps and other delicacies, although he has no money and has not paid his rent, finally returns to her humbler admirer—and by a monocle-wearing chappie who is at first thought to be an idiot but who improves upon acquaintance because he is instrumental in the hero's final triumph and the villain's downfall, is developed with no gentle hand. It is all broad in strokes—though not necessarily vulgar—as though limned for the observation of some one afar off; but the argument that Mr. Vane has already made—and he nightly makes it—in its favor is that it is effective. And anything effective on the stage has a certain value to which Mr. Vane, among others, can certify.

John T. Sullivan plays the hero with a force tempered by his admirable training and work in other dramas. Kendal Weston well fits the part of the blacksheep brother. John Sutherland as their father, William Bonelli as the villain, and John D. Calder, James Horne, Boyd Putnam, and the others in male parts have been well cast for the necessities of the play.

The character of the adventuress is a composite of many stage adventuresses. But Emily Rigal manages by physical sinuousness and vehement sibilation to picture "Cynthia Dell, the Panther," as the author no doubt wished her to appear. Grace Henderson furnishes a gentle and cooing foil to this woman as the heroine, and Misses Cushman, Bacheader, Raynes, Bowen, and Harmon fill the other female parts.

The scenery adds no small drawing value to the melodrama, and the production throughout is on a lavish scale.

Star.—The Year One.

Nondescript play in four acts, by Charles Barnard. Produced Nov. 2, 1895.

Cesar Octavius Augustus	Neil Burgess
C. Manlius Gallius	Edgar L. Davenport
Curius Cina	John A. Lane
Gatharius	Cuyler Hastings
Vaccus	Joseph Palmer
Tactus	Percy Smith
Singus	James Mahoney
Quilius	M. C. George
Gannicus	Thomas Dias
Packus	John Wyndham
Minus	James Mahoney
Coriolanus	Forrest Sculley
Flavus	Ella Salishay
Laetitia	May Taylor
Snappa	Ruth Aldridge
Popilia	Bessie Beardsley
Amata	Josephine Fisher
Gabriyllia	Rico Scott

The Star Theatre, newly decorated and improved in many ways, was thrown open to the public on Saturday evening, Nov. 2, after two postponements.

The old playhouse was crowded with a fashionable assemblage, who spent their time admiring the new decorations, and reading the programme, which was one of the most extraordinary pieces of printing which has come under the eyes of the thesgregating public of this city in many a day. The most interesting item in it was the information that the matinees would begin at 1:30, sharp, so that those attending them would get out in time to avoid the crush on the elevated and surface cars, and also reach home in time to avoid the necessity of telling the old folds at home where they had been.

Expectation was on tiptoe when the curtain rose on the first act. Nothing of any account happened until Mr. Burgess made his entrance in a sort of Roman sedan chair, in the white robes and red wig of a vestal virgin of very uncertain age. He was greeted with round after round of applause from the friendly audience, who, when they grew tired of hand-clapping, settled back in their seats to enjoy the fun.

For surely fun was expected when Burgess was there, the same Burgess who had made them shirk as the Widow Bedot and Abigail Prue; so they just sat and waited.

Alas! and alas again, they never got a chance to laugh, did these people, who were only too willing to do so on the slightest provocation.

There was their friend Burgess in a funny make-up, with every opportunity in the world to bring down the house with ripe jests or absurd movements, but he didn't do it. In the first place he was not sure of his lines, and when he did speak them he said less than nothing.

Act after act passed, and still the audience waited. Nothing came along to relieve the gloom. As there was nothing to laugh at, the spectators made up their minds to wait and be thrilled before going out into the damp night air of Broadway, for a chariot race was to take place in the last act which was to excel in exciting incident anything that had ever been seen on the local or any other stage. After a seemingly interminable wait, the curtain rose on a scene showing the interior of the Circus Maximus. On the left of the stage was a chariot drawn by four coal black horses, which were dashing along toward the audience at breakneck speed. On the right was another chariot, drawn by four white steeds, one of which was dashing madly on to victory, while his three companions looked at him in mute surprise. It was a piece of magic worthy of the great Herrmann. That one horse should run, while his three assistants, attached to the same vehicle, stood stock still, was so remarkable that the audience simply sat and gasped. Then they had a laugh, but the laugh was at the expense of Mr. Burgess, for the play was declared between the laughs to be the most perfect case of fizzles ever seen in New York.

It was too bad. Mr. Burgess had gone to great expense in providing handsome scenery and appropriate costumes and properties.

One startling incident was the unveiling of a supposedly naked woman, who was to be given as a prize to the man who won the chariot race.

The audience saw nothing but her bare shoulders and her legs from the knees down.

The chorus women were the plainest lot of females ever seen outside of Chicago. They must be the crowd who were so prominent a feature of that little affair, The Bathing Girl, which died the night it was born.

The supers were the ungainly crowd one sees in a one night stand, when a barnstorming tragedian is playing at Hamlet. Their tights hung upon their legs in the loosest way imaginable, and their actions were the acme of awkwardness.

The stage management was simply abominable. There was no incidental music, and the curtain rose at unexpected intervals.

Of the actors in the cast it may be said that they did their work, such as it was, fairly well.

Cuyler Hastings made a splendid appearance, and Edgar L. Davenport spoke his lines as if he really believed they meant something.

The names of the characters, it will be observed, are constructed on strictly Haytian lines.

MINNIE MADDERN FISKE

As MARIE DELOCHE in
THE QUEEN OF LIARS

(By MM. Alphonse Daudet and Leon Henrique; English Adaptation by Harrison Grey Fiske.)

And as NORA HELMER in HENRIK IBSEN'S A DOLL'S HOUSE.

THE CHICAGO PRESS:

Inter-Ocean, Oct. 30.

Fate has apparently decreed that once or twice within the confines of a generation absolute genius shall dominate the stage, and equally rare are the revelations that are almost as remarkable, save that certain limitations, either in a matter of temperament or artistic versatility, do not admit the universality of histrionic genius. In the circle of the immortals of the current stage Bernhardt and Duse shine with peerless luster—as artistic souls like stars that stand apart; a trifle lower yet a distinct remove in the magnificence of stagecraft stands the statuesque Hading. Last season a new star of strange brilliancy flamed upward from the antipodes in the person of Olga Nethersole, and now comes another—a young native actress with a nimbus of promise about her broad white brow, Minnie Maddern Fiske. The qualiter is used advisedly in the latter instance, for although this actress is no stranger to the stage her reappearance after five years of absence comes in the nature of a revelation in histrionic art, tending to the emotional. The years have flown so fast that it seems but yesterday a girl figure in Caprice lay on the tufted rugs before stage and saw strange, fantastic figures in the fire that flashed strange lights amid the glinting glories of her hair. Time has left no trace in this expressive face, the figure has rounded in its lines of grace, but the mind that makes the body rich has expanded, and from the chrysalis of what was admittedly termed temperamental cleverness springs a veritable potentiality in the new art domain of the suppressed emotional. It has its limitations to its gamut, that may not be vouchsafed for the exposition of the heroic or romantic, but in its measure is soothing, sympathetic, absorbing and convincing. If Minnie Maddern left the stage promising but unpolished as an actress, she returns to it with a finesse and spontaneity that have a delicacy of detail equal to Rejane, with introspective power for work rare and radiant.

The medium of Mrs. Fiske's re-appearance on the stage at the Schiller is a play adapted from the French of Alphonse Daudet by the facile pen of her husband, Harrison Grey Fiske, denominated *The Queen of Liars*. At first blush the title of the play, while essentially correct, is unhappy and misleading, giving the idea of farcical flippancy, whereas it is an emotional drama of more than ordinary merit. Alphonse Daudet, who, in the estimation of the critical, shares a place among the world's colossal literary figures, is almost exclusively known in America as a novelist. But he is a writer of plays, nevertheless, and this in its present version, shorn of what might be objectionable by the able adapter, is pure in its moral drift and clever in its construction.

Mrs. Fiske's impersonation of Marie Delocque places her in the leading rank in the new line of American emotional actresses. She has in a high degree the introspective power that banishes artifice in action and gains intensity by suppressed emotion. The quiet scenes predominate, and in these her repose and self-posse are most convincing; for while she is a natural actress she has too much of the temperamental fire to permit any strain of monotony. She understands her artistic capabilities, but in the expression of passionate outbursts comes dangerously near her limitations. While the highly sensitive may view her methods as some times jarring on the senses, she has a subtlety and unconventionality that are sui generis in expression. Her demeanor in the second act, when she learns that her first husband is alive, is in expression the embodiment of mate despair, yet no word betrays the terrible secret that is snapping her heart-strings in banishing the hope of happiness in the new life. The trying last act puts even a greater strain upon her emotional capability and brings her versatility as an exponent of realism forth with rare reserve force. The artful lying against hope in carried with a certain persuasive power that compels the sympathies of an audience, despite its knowledge of her blighted past and hopeless future. Mrs. Fiske's personal triumph was distinct and complete.

Chicago Chronicle, Oct. 29.

Amid the clamor and blaze of the world's fair a fragile, big-eyed, dark-browed woman of Italy, the inimitable Duse, stirred the dramatic waters hereabouts, and if she did not make as deep an impression as her genius and art warranted it was because she spoke not our tongue. Minnie Maddern Fiske, who reappeared here last night after an absence of many years, is an American, and superlatives are not a general thing employed in describing the native artist, but it is simple justice to her to say that she is the greatest actress who has been seen here since Duse. The Italian actress more than any other comes back to one when Mrs. Fiske is behind the footlights. It is not her face, her physique—both of which rather recall Bernhardt's slender figure, mop of red-gold hair and burning eyes—not her personality which make one think of Duse. She has a strong, positive personality of her own, and she is no copyist. But her art is the grand enfranchised art of Duse. She goes to nature for her inspiration. Her art is not a thing to be captured in a net like a butterfly, spread on a cork with pins and paper, and examined with a microscope, but it is that impalpable, indefinable power of imitation, that divine gift of mimicry which dissolves the proscenium arch, blots out the footlights, transforms a forty-foot star into the world itself, and takes the spectator, whether he like it or no, into another life, the life which dramatist and actor have woven from their imagination. Mrs. Fiske does well to return to the stage. It would have been a public misfortune had she permanently deserted it.

Minnie Maddern is still a name remembered by the alogists. But it stood for a precocious girl, an immature, though promising, artist. Her exile from the stage has worked wonder on Mrs. Fiske has now repose, poise and power, which the heroine of Caprice and in *Spitze All* had not. There is nothing uncertain about her at all. She walks the goddess revealed. Without a debt to beauty either, as the common definition goes, but by that same mysterious magnetism which we must attribute to her genius holds her audience, plays upon their eyes, ears and souls as Organist Archer might upon his banks of keys. Perhaps there are some who do not remember the girl Minnie Maddern, and for them we may say a word or two about Mrs. Fiske's appearance. She has not changed much except in manner. Her nerves have grown steadier. She is a small woman, as Bernhardt is small. Not so much in stature as in frame generally. Her hands are very eloquent; never still when she is talking, yet her gesticulations are not at all superfluous. They help to interpret what her eyes almost as much as her mouth says. Her eyes are large, full of light, full of laughter when her spirit is glad, full of sadness when the shadows fall, and very dark in color. They seem to have the deep, red quality of superheated iron which a puff of air will blow on an instant to a blaze. Her voice has two marked tones: a soft, purring, feminine one, and another which has a hard, sharp ring to it. Between these extremes there is plenty of variety, but the great charm of the woman

is in the orneriness, and the passionate power of the actress finds expression most often in the latter. And this little witch has a mass of orange-red hair—it is not auburn or chestnut, but a downright fiery red. Her nose is not large, nor is her mouth, but the latter has an irregular outline, involving a droop in the right-hand corner of her lower lip. Before she has been on the stage five minutes all these small details will be photographed upon your memory. A merely beautiful woman is the hardest creature in the world to describe. Damask checks and dimples defy description, but if Mrs. Fiske's face does not haunt you after you've seen her in *The Queen of Liars* there is something wrong—perhaps delightfully wrong—with your mental retina.

Chicago Journal, Oct. 29.

The Queen of Liars is the best drama that has been presented in Chicago this season. Alphonse Daudet and Leon Henrique are credited as the authors, Harrison Grey Fiske as the adapter; but the latter plainly has done more than to make an English version of a French play. Out of a work intended for the *vic Parisien*, he has made a drama that is as pure in moral tone as the best works of them. True, it belongs to the same school of writing, the naturalistic, but not longer, however, to the French branch of it, headed by those, among them Daudet, who follow in the footsteps of Zola. So much for the means by which Mrs. Fiske displays histrionic ability which easily places her at the front of all American emotional actresses. The number is not large, to be sure; but this fact does not detract from her merit. She possesses in a high degree that exalted form of art which wholly obscures the effort by which it is accomplished. For want of a better adjective, such acting is called "natural" and every novice thinks she can do as well. This is its greatest commendation. There are times, it is true, when Mrs. Fiske's extreme naturalness jars up on the senses; but this is no more a blight than a dissonant chord in a symphony. Moreover, it belongs to the class of plays to which she has committed herself, in them it is not meant that pain shall seem less hideous than it is, and her cry of anguish does not soothe. It pierces to the very marrow. But the quiet scenes predominate, and in these Mrs. Fiske's repose and self-restraint are always demonstrations of strength. She never has recourse to old stage tricks, but lives in the scene, is completely enveloped by it. Nothing could be better than her picture of mute despair in the second act upon hearing that her first husband is still alive. Mrs. Fiske did not leave her chair, she hardly moved, and yet the whole dreadful story of the ruined life, death and disgrace was told more plainly than if it had been written in letters of flame. The acting throughout the last act also, when the stricken awakes the oncoming of Nemesis she is powerless to evade, was masterful. The scene is a trying one, and the galleries would doubtless have been more highly pleased had it been torn to tatters; but the intelligent audience was delighted, and applause was frequent.

Evening Post, Oct. 30.

Mrs. Fiske's face tell every emotion that fills the heart of this woman. It is a wonderful mirror of her thought.

The whole impersonation is a curious and able essay in perfect naturalism. There is not a tone or movement which exaggerates anything; there is no concession to theatrical device. The actress idealizes nothing; she seems to photograph everything. Hers is an Ibsenian quality of expressing characteristics and emotions which ought to fit her for Nora in *A Doll's House*.

The atmosphere of *The Queen of Liars* is murky and its odors are not sweet, but gloom and unpleasant suggestions are alike almost ignored by the student of realistic methods in his enjoyment of acting which, in this role at least, could not be surpassed in art or effectiveness by Duse herself.

Trubune, Oct. 29.

Minnie Maddern Fiske last night abundantly justified every claim made for her by her husband and her manager. Whatever she was when, ten years ago, she retired from the stage, she returns to it an actress whose great natural powers have been directed by intelligence, drilled with care and refined by thoughtful study until they enable her to rank among the first of contemporaneous portrayers of emotion and delineators of character.

Inter-Ocean, Nov. 1.

Minnie Maddern Fiske last evening regaled an audience at the Schiller with an Ibsen play, *A Doll's House*, that some of our realistic romantics and modern prose poets enthusiastically pronounce the drama of the future. The chief advantage derived from the play, aside from its merits as a study in still life, was the new demonstration of the fair young artist's ability in a line of portrayal strange to her admirers in this city. It was a long way from the girlhood memories of Fogg's Ferry to the vicious Caprice, and the distance is equally great from Daudet's fiery romance of *The Queen of Liars* to the cold, matter-of-fact recital furnished by the great Norwegian in *A Doll's House*, yet the magnetic and artistic powers of the actress tempered by time and refined by experience was equal to the test of the emergency of absolute creation.

The work of presenting this play had evidently been in careful hands. No ordinary stage-manager could have so thoroughly created the principals with the temperamental poise and calm of the Ibsen spirit, and this was a most meritorious feature of the production, and gave it a value heretofore rarely accorded dramatics of the Norwegian.

Yet with all the work of this capable company the interest of the work centred solely in the portrayal of Nora and Mrs. Fiske. She was the vital spark that made *A Doll's House* interesting. She not only invests the rôle realistically, but through her keen power of introspection gives its hidden forces a materialistic value that is incisive, and yet poetic. The fluency of her speech gives argument for its existence, but not more forcibly than her absolute identification in the rôle, and that singular emotional superiority of artistic lucidity that reveals soul stress through facial expression and potential pantomime. Mrs. Fiske furnished the best exposition of Ibsen's characterization that has ever been witnessed in this city—par excellence.

Chronicle, Nov. 1.

Minnie Maddern Fiske gave Chicago an excellent chance to see the real meaning of *A Doll's House* last night at the Schiller Theatre, and to comprehend as well the magnitude and refinement of her abilities as an actress. Her delineation of Nora deserves to live as one of the most human of stage heroines, and it can hardly be rubbed out of the memory of anyone who saw it last night. As was remarked of the performance of *The Queen of Liars*, a less exacting play, the company supporting Mrs. Fiske seemed to have caught her spirit and gave an admirable rendering of *A Doll's House* as a whole. Ibsen is said to be a most exacting author

when it comes to the acting of his works, but we venture to believe that even he would have found but little fault with last night's performance.

Mrs. Fiske made every line she spoke tell. It was delicious to observe with what accuracy she aimed the emphasis at the key-word or thought of one of those long sentences delivered, nevertheless, in simple colloquial tone. The eloquence of her illustration of the character was due as much to her facial expression, the use of attitude and bypass, as to her careful and fully thought-out elocution. The play seemed to fly, so completely did this imaginative artist create the atmosphere of reality, and the end of Nora's known trials came before we expected it. It is hard to say in which scene Mrs. Fiske excelled. Perhaps it was in the comparatively undramatic expansion of the maternal and wifely love of Nora in act I, or in the pitiful perplexities of act II; but unquestionably the most impressive acting came naturally when Nora asserts her independence and speaks what is of course the moral of the play in that terrible arraignment of the man who had been her husband for years, the father of her children, and yet a stranger in every fact.

Mrs. Fiske's methods were so new that the audience hardly realized that their emotions were at the mercy of this fragile woman, with the even voice, so seldom raised above the conventional plane, until the fall of the curtain upon each act freed them from the spell. Then they broke out into very sincere applause, and after the play was concluded they waited to call Mrs. Fiske before the curtain again.

Daily News, Nov. 1.

Perhaps Chicago never had a *Doll's House* until last night.

Mrs. Fiske is ideal as the happy little affectionate doll Nora. The character is congenic with Marie in *The Queen of Liars*; but women expect lurid deception to lead to the eternal white paths of peace; both women are put to hysterical straits and moments of hideous disappointment.

There is all too slight a difference in the conditions and mould of the two characters to exhibit delightful.

Mrs. Fiske in her most delicate variations of talent, but I can't be interpreted by other than just such a brainy model of nervous and spiritual force.

The quaintness with which Mrs. Fiske plays the scenes of Nora with her pretty babies, Nora with her delicate sashes and ingenuous irremediables, is most charming art. She rises to no tremendous instant, because the part brings no such luxury of dramatic possibility, but the evenness and elegance of the impersonation is artistic in the extreme.

Any Ibsen play is profitable, though agitating study, and Mrs. Fiske's performance in its entirety was scholarly and earnest.

Notable people were present, literary and scientific luminaries and symptoms of ethical representation, all unanimous in extolments sincere upon the art of Minnie Maddern Fiske, and the deception, the bold, the awesome philosophy of Henrik Ibsen. AMY LASLIE.

Times-Herald, Nov. 1.

That Mrs. Fiske would present an intense, stirring and vividly dramatic characterization of Nora, the doll, was to have been expected. Her personal characteristics and mannerisms are all in keeping with Ibsen's ideal, and she did not fail at any time either to realize the thought or to identify herself with the peculiarities of the character. The rapid transitions from the trivial to the serious aspects of the situations were handled without any theatrical display and with a quiet intensity that was most convincing.

The hysterical close of the second act, with its great variety of intensely dramatic expression, at once fixed the status of the artist as an actress of the highest emotional grasp. Indeed, the effect in its general features throughout the play was electric, and on some accounts splendid. There was seldom any appearance of acting, and at no time was there a disposition to tear a passion to tatters. The joyous abandon of the opening scenes was most admirably contrasted with the hanting fear and despair of the incidents leading up to the denouement.

It would be difficult to imagine a more perfect characterization of Ibsen's strange heroine, and Mrs. Fiske is fully entitled to the verdict of a remarkable achievement.

Dispatch, Nov. 1.

A Doll's House, Henrik Ibsen's poison play, was given, and the wicked dogmas of suicide being the natural consequence upon learning the cruel truths of life was preached with all the effectiveness of simplicity and candor. Mrs. Fiske played Nora, and brought out the honesty, common sense and courage Ibsen gave the character with a realism that was truly remarkable. There was not a forced line, not a false intonation in the interpretation.

Record, Nov. 1.

Mrs. Fiske's Nora is, for the most part, superb. This wonderfully talented woman possesses the clear discrimination, the warm naturalness and the simple and rare art necessary in an artist who would give to Ibsen's lines their true import. Her play is nothing less than the inspiration of genius, and her close sympathy with the part is made manifest in every scene.

Sunday Tribune, Nov. 3.

Those who have in the galleries of memory copies of the picture of a young, slight girl, tawny-haired, with burning eyes and a pale face, lying on a rug before a fire and singing "In the Gloaming, O My Darling," as she lies, would find it hard to discover that young girl in the person of the powerful but polished actress who blazed into a star of the first magnitude on the Schiller Theatre's stage last Monday night last. The insouciant Minnie Maddern of other days has vanished from earth, and in her place walks a woman who thinks and who knows now, by speech and movement and the play of muscles in her face to convey her thought with overpowering force.

Mrs. Fiske (for so she is called now) has been seen in only two plays, but in these she has conclusively demonstrated that no other actress upon the American stage is near equality with her in the faculty of emotional expression. The woman who could play Marie and Nora as she played them could play any similar character as no other woman we know could play them.

The prime factor in Mrs. Fiske's art—or rather skill—is her certainty, so to speak. In chiseling out the person she is about to exhibit every stroke is precise. She never cuts too deep nor too lightly, but always with exactness. The words she speaks are always delivered with just the proper intonation, force and emphasis.

Her gestures and her movements are always adapted with the utmost nicely to the ideas they illustrate or convey. Better than this, she has the knack of subordinating everything else to the tone of the character she is impersonating, so that (for example) when Marie is gayest the atmosphere of gloom—the aura of despair—nevertheless surrounds her. It is as if the audience saw the fate, invisible to her, with which she is vainly, though bravely battling. By the other personages of the action Marie's body is only seen, only Marie's words are heard. But the audience is enabled to look deeper than the body, into the mind, and to hear fainter sounds than words—the moans of a tortured soul.

Surely this is the adroitest and most convincing method of psychological portraiture—the enacted unconscious double entente.

The Queen of Liars, which is the work of Alphonse Daudet and Leon Henrique in the French, and has been adapted by Harrison Grey Fiske, is a monochrome, but it is so skillfully made that no relief is necessary. The first act is placid, but it is the placidity that precedes the cyclone in the South seas. There are clouds on the horizon. In the second act they come rushing down from all quarters of the heavens; the wind shrieks in the shrouds; the sea licks its white lips and roars. In the last act the rain falls furious, the lightning cuts the blackness open like a sword, the sea leaps with angry cries and spreads wide its jaws to crunch and kill.

Sunday Inter-Ocean, Nov. 3.

An event of equal importance touching the dramatic department of the stage has been furnished in the reappearance of Minnie Maddern Fiske. She has been associated with the stage since she was a mere child, and her early appearances were merely tentative as a southerner in a subordinate capacity. Her assumption of stardom was regarded as most promising. Suddenly she chose to disappear from the arena of professional activity, and while her absence was deplored by those most keenly alive to her artistic virtues, she was almost forgotten by the restless and capricious public looking for new favorites to acclaim, and now she returns after five years of absence, in the full flush of womanhood, in all points apparently admirably equipped to fulfil her mission.

It becomes a very pleasant duty to praise Minnie Fiske, in the dual role of artiste and producer—particularly for her rare attributes in the former capacity. A charm and grace of personality that surpasses all the glories of scenic environment profoundly realize the depths of the emotional with the pure white light of living truth. As intimated in the consideration of her work in *The Queen of Liars*, its range has limitations that she respects with fine intelligence and artistic adroitness. Her temperamental gifts in the realm of the suppressed emotional and the so-called modern natural school, are remarkable in all that pertains to the soothing, sympathetic, and absorbing in interest. The personality of Minnie Maddern Fiske is not only magnetic in dominating the drama wherein she may be a minor figure; but it is peculiar in its abiding force, for with her departure from the scene of action it continues in force until her return—a gift really rare on the current stage.

As for the plays she has selected for the medium of her re-appearance they have been fully discussed. In Daudet's *Queen of Liars*, as dramatized by her accomplished husband, Harrison Grey Fiske, and *A Doll's House*, from the scaple-like quill of Hendrick Ibsen, her work is primarily significant for its fine introspective value, and is singularly lucid and potential in naturalism and grace of interpretation.

Dispatch, Nov. 2.

The public is to be congratulated on the return to the stage of Minnie Maddern Fiske, who came to the Schiller this week with her artistic soul aflame with brilliant endeavor and her splendid talent burning down the barriers of prejudice and bigotry. She came in the lowest way, and yet this small, slender, red-haired, plain-visioned, monotonous-spoken woman has waved her arms and sent forth in vast brain waves such unmistakable power that the profound were amazed and the innocent were enchanted.

By the sheer force of her art, the very power of her genius, Minnie Maddern Fiske compelled the most studious attention, the most engrossing study. She had no magnetism, no beauty, no charm such as less extraordinary women may have. In comparison with the thousands of others of her sex she suffers, and yet she, so little favored, has held audiences of critical men and women absolutely spellbound while she was upon the stage engaged in little things that would scarcely have been interesting under another's interpretation. She may not be a great artist, but she will in the course of time, for her understanding, her intelligence and her sympathy are so truly remarkable that no one can deny her genius.

VAUDEVILLE STAGE

A CHARACTER SINGER.



VESTA VICTORIA.

When a MIRROR man asked Harry Sanderson, the genial manager of Tony Pastor's Theatre, to arrange so that he could have a chat with Vesta Victoria, Mr. Sanderson said "Certainly, my boy!" So the next day, armed with a note of introduction, the MIRROR man hied himself to the residence of the original "Bow-Wow Girl," who received him graciously, and waited for him to begin asking questions.

"Where were you born?" asked the scribe.

"In Leeds, England," replied the singer. "My father and mother were both performers, and I may say I began my theatrical career on the day of my birth. My parents were traveling at the time, and when I was nine days old I began my wanderings, which have continued ever since."

"When did you make your first appearance?"

"When I was five years old at Gloucester, England. I did a little turn with singing and dancing, which seemed to find favor with the people. I made my London debut when I was only six years old at the Canterbury Music Hall. I had been taught to dance by my father, who was anxious to see me at the head of the list in this branch of the business, and I succeeded so well that at one time I was the champion step dancer of England."

"My career from the time I made my first appearance in London has been quite successful. I have spent my time between the English provinces and the London halls. For a number of years I traveled with my father's company. He is a black-face comedian, but has retired from the stage, appearing only at intervals, when the fancy takes him."

"Your greatest success was made with the 'Bow-Wow' song, was it not?"

"Yes, and the way in which it came to be written was remarkable. I was singing at the South London Music Hall in the Fall of '92, when one evening I met the song-writer, Joseph Tabnor, at the door. He stopped me and said, 'Say, Vic, I've got an idea for a song that I think will just suit you; it was suggested to me by the antics of a little kitten that has been scampering about the place here for the last half hour. I'll bring it to the house to-morrow morning, all ready to sing.' Well, that night I received a present of an immense basket of flowers, and nestled in the middle of it was the tiniest little black cat you ever saw, with a blue ribbon on its neck. The next morning Tabnor arrived at the house with the song 'Daddy Wouldn't Buy Me a Bow-Wow,' and when I told him about the little black cat he was delighted, and declared it was a sign of good luck for the song."

"I learned the song that day and sang it the following night and for the next nine weeks with immense success. The audiences joined in the chorus from the first time I sang it. I used the little black mascot in the song until she got too big, and I had to get an understudy."

"When did you make your New York debut?"

"I was under contract to Mr. Pastor just when the 'Bow-Wow' was making its hit in England, and I had to take it across the ocean with me just as it was becoming the rage. My success with the song in New York, however, amply repaid me for my disappointment in not being able to sing it any longer in England."

Miss Victoria chatted with the MIRROR man on several topics, and among other things he learned that if she were not an actress, she would like to be a hospital nurse; that she is not married, and travels with her mother; that she is very fond of America, and that she expects to return to England in time to take the part of principal boy in the Christmas pantomime at Manchester.

THEATRES AND MUSIC HALLS.

Proctor's.

Le Clair and Leslie, the burlesque team, head the list at this house. Others are Mlle. Polaire, the French singer; Billie Barlow, comedienne; Maud Raymond, soubrette; Caron and Herbert, acrobatic clowns; Richard Golden, comedian; Gertrude Mansfield, serio-comic; Lydia Dreams, ventriloquist; Foreman and West, dancing specialties; Ward and Curran, the "Two Clippies;" Major Newell, skate-dancer; Walter Hyde, trick violinist; Yorick, magician; Mlle. Zylano, character dancer; Scanlon and Stevens, comedy duo; Mildred Connors, soubrette, and Loisset's trained dogs, storks and monkeys.

Keith's Union Square.

Sam Lockhart's elephants still head the list here, and interest in their performances increases daily. M. Bruet and Madame Riviere, who have just arrived from Europe, are prominent features, and the rest of the programme is furnished by Florrie West, the petite soubrette; the Andersen Sisters, pedal jugglers; Harrigan, the tramp juggler; the Venetian Vocal Serenaders; Les Remondes, transformation dancers; Carroll Johnson, the minstrel comedian; Richmond and

Glenroy, Irish comedians; Allen and West, musicians; Emma Krause, soprano; Burt Jordan, dancer; Fisher and Crowell, acrobatic comedy sketch, and Conley and Madden, knockabouts.

Proctor's Pleasure Palace.

Sam Devere's company, combined with Proctor's European attractions, furnish the entertainment this week. The performers are Sam Devere, banjoist and comedian; Lillie Western, musical marvel; Flynn and Walker and Price and Steele, comedians; the Donovans, Irish comedy sketch; Fields and Woolley, Dutch knockabouts; Richards, the double-voiced vocalist; the Pantzer Brothers, head balancers; the two Bostonians, English comedians; the Zalva Trio, high wire artists; Aranka, Roszika and Berike, Gypsy Trio; Clara Beckwith, swimmer, and Georgia Parker, soubrette.

Tony Pastor's.

Tony Pastor offers an almost entirely new bill this week. The performers are Fritz, Leslie and Eddie, pantomimists; Lina and Vani, comedy acrobats; Billy Carter, banjoist and comedian; Capitola Forrest, dancer, assisted by Will Madsen, acrobatic comedian; the Allisons, William, Charles and Abe, in a comedy acrobatic sketch; Joseph F. Campbell and Maggie Evans, vocalists and comedians; Paquerette, the French comedian; Vesta Victoria, the English entertainer, and Tony Pastor with his budget of songs.

Koster and Bial's.

Liberti's Neapolitan Troubadours, soloists, duettists and instrumentalists, continue to head the bill. The other features are Segommer, the ventriloquist, Duncan and his trained collies, O'Brien and Wright, comedians; the Bale Troupe of bicyclists and acrobats; the Vaidis Sisters, trapeze artists; Clara Wieland, singer; Les Edouards, French eccentrics, and the Royal Yokohama Troupe of Japanese jugglers. One of the sisters did all the work.

Marie Parong showed her voice to good advantage in her songs. If she had put a little more vim into the one about wishing to marry a title, she would have made a bigger hit, as the Marlborough wedding was in everybody's mind. The Kins-Ners' acrobatic and balancing sketch was clever. Mr. Kins-Ner has remarkable strength for a man of his size.

Kokin, the Japanese juggler, was as graceful and dexterous as ever, and Prof. Osten's illuminated views were varied and pleasing.

PROCTOR'S PLEASURE PALACE.—The Pantzer Brothers were the principal attraction last week, and their remarkable feats of head-balancing were received with enthusiasm. This was their New York debut, and as they were especially anxious to make a hit, they performed their most difficult feats. They stand on a very soft mat during the greater part of their performance, and make no noise whatever as they land on their feet after doing some difficult trick. All of their tricks are done with remarkable quickness and without any apparent effort. They wound up their act by balancing head to head, and while playing a duet on the mandolin and guitar walked up and down a flight of steps.

The two Bostonians, who have not been here in some time, were fairly successful. Their humor has a decidedly English flavor. A good deal of their fun was furnished by some trained dogs and a white cat. The burlesque bull fight, in which one of the dogs is made up like a small bull, was very amusing. R. M. Carnall danced to the great satisfaction of the gods. Little Carrie played cleverly on several difficult instruments. Richard Golden gave his Yankee dialect sketch, which he now has in good running order. Gilbert Sarony, the "giddy girl," amused the women in the audience with his impersonation of the old maid up-to-date. Crimmins and Gore in their comedy sketch, "Comin' Thru the Rye," were very amusing. The bummer song was remarkable as an exhibition of memory. Major Newell, the skate dancer, did some neat and graceful steps. Maud Raymond's songs were applauded liberally.

Mlle. Paquerette, the vivacious French singer, sang and shrugged her shoulders after the most approved Parisian method. Her hair continues to attract attention. The Zalva Trio, in their high-wire act, introduced a few new movements which were very startling. Aranka, Roszika and Berike, who have changed their costumes to those of Hungarian Hussars, made even a handsomer appearance than usual, and captivated everybody with their sweet songs of gypsy life.

Professor Loisset's trained dogs, storks and monkeys and George Lockhart's comic elephants were good examples of two different schools of animal training.

The female orchestra is now in fine form and their selections are much enjoyed.

TONY PASTOR'S.—The bill was the same as the previous week. Vesta Victoria's song, "That's What He's Done For Me," and her other vocal efforts were well received. Her walk around in imitation of a man with a wooden leg is very funny, and her dancing as the doll is unique. Paquerette's awkward antics as the French rustic maiden provoked considerable laughter. The bicycle riding of the Valdaires was a remarkable exhibition of skill and daring.

Binns and Binns furnished a good deal of fun with their grotesques. Leonzo, the equilibrist did some good balancing feats. The sketch of O'Brien and Havel is an addition to any bill, and Mr. O'Brien's unique way of turning somersaults invariably creates enthusiasm.

Clifford and Huth, in "The Chappie's Call," made the hit which is such a regular feature of their performance. Miss Huth's singing makes her a prime favorite. Caron and Herbert's acrobatic clown sketch was amusing and Tony Pastor's songs were all encored.

with her extremely effective entertainment. When she drops into the brogue for a few moments she reminds one forcibly of her mother. She is, indeed, "a chip of the old block." Pete F. Baker, a genuine German comedian, made quite a hit with his songs and talks. He uses the costume and make-up of a German immigrant, and throws in a good many side remarks in real German, which furnish a good deal of amusement to those who understand them. Branman and Daly, who appeared as Dr. Parkhurst and Commissioner Roosevelt, missed a golden opportunity by not having a sketch in which their make-ups would help them to make a hit. They did nothing but sing parodies. These were fairly funny, but they had little or nothing to do with the two famous New Yorkers.

M. De Bessell, the clay modeller, amused in a novel way. He moulded wet clay on a board, with his hands, into faces, the expressions of which he changed in an instant by a few deft touches. Bryant and Saville, two of the best musical comedians on the stage, and established favorites, made their usual hit. One of them has a good voice, and ought to use it more. Mignonette, a dancer, proved herself an acrobat and dancer combined. She twisted herself into the queerest positions, and turned handsprings with the greatest of ease.

Cowell and Swan, two men who have made a special study of the style of dancing affected by negroes, gave an exhibition of pedal dexterity which was remarkable. Their shuffling on the sanded floor was better than anything in the same line seen here in many months. The Sisters De Vere, assisted by T. H. De Vere, introduced a revolving globe and trained dove act. One of the sisters did all the work.

Marie Parong showed her voice to good advantage in her songs. If she had put a little more vim into the one about wishing to marry a title, she would have made a bigger hit, as the Marlborough wedding was in everybody's mind. The Kins-Ners' acrobatic and balancing sketch was clever. Mr. Kins-Ner has remarkable strength for a man of his size.

Kokin, the Japanese juggler, was as graceful and dexterous as ever, and Prof. Osten's illuminated views were varied and pleasing.

PROCTOR'S PLEASURE PALACE.—The Pantzer Brothers were the principal attraction last week, and their remarkable feats of head-balancing were received with enthusiasm. This was their New York debut, and as they were especially anxious to make a hit, they performed their most difficult feats. They stand on a very soft mat during the greater part of their performance, and make no noise whatever as they land on their feet after doing some difficult trick. All of their tricks are done with remarkable quickness and without any apparent effort. They wound up their act by balancing head to head, and while playing a duet on the mandolin and guitar walked up and down a flight of steps.

The two Bostonians, who have not been here in some time, were fairly successful. Their humor has a decidedly English flavor. A good deal of their fun was furnished by some trained dogs and a white cat. The burlesque bull fight, in which one of the dogs is made up like a small bull, was very amusing. R. M. Carnall danced to the great satisfaction of the gods. Little Carrie played cleverly on several difficult instruments. Richard Golden gave his Yankee dialect sketch, which he now has in good running order. Gilbert Sarony, the "giddy girl," amused the women in the audience with his impersonation of the old maid up-to-date. Crimmins and Gore in their comedy sketch, "Comin' Thru the Rye," were very amusing. The bummer song was remarkable as an exhibition of memory. Major Newell, the skate dancer, did some neat and graceful steps. Maud Raymond's songs were applauded liberally.

Mlle. Paquerette, the vivacious French singer, sang and shrugged her shoulders after the most approved Parisian method. Her hair continues to attract attention. The Zalva Trio, in their high-wire act, introduced a few new movements which were very startling. Aranka, Roszika and Berike, who have changed their costumes to those of Hungarian Hussars, made even a handsomer appearance than usual, and captivated everybody with their sweet songs of gypsy life.

Professor Loisset's trained dogs, storks and monkeys and George Lockhart's comic elephants were good examples of two different schools of animal training.

The female orchestra is now in fine form and their selections are much enjoyed.

TONY PASTOR'S.—The bill was the same as the previous week. Vesta Victoria's song, "That's What He's Done For Me," and her other vocal efforts were well received. Her walk around in imitation of a man with a wooden leg is very funny, and her dancing as the doll is unique. Paquerette's awkward antics as the French rustic maiden provoked considerable laughter. The bicycle riding of the Valdaires was a remarkable exhibition of skill and daring.

Binns and Binns furnished a good deal of fun with their grotesques. Leonzo, the equilibrist did some good balancing feats. The sketch of O'Brien and Havel is an addition to any bill, and Mr. O'Brien's unique way of turning somersaults invariably creates enthusiasm.

Clifford and Huth, in "The Chappie's Call," made the hit which is such a regular feature of their performance. Miss Huth's singing makes her a prime favorite. Caron and Herbert's acrobatic clown sketch was amusing and Tony Pastor's songs were all encored.

FRANK HALL'S COLLAPSE.

Frank Hall, the vaudeville magnate of Chicago, is in pecuniary difficulties. His Casino was turned over to Maze Edwards on Wednesday last, and on Friday creditors closed up the Winter Circus.

Hall has had a very eventful career. He went to Chicago three years ago, and made a great stir in the variety business. He leased Haverly's Casino, which was not paying, opened it as a continuous house, and was successful from the start. His next venture was the Royal English Winter Circus, which for a time made money.

When other managers saw his success, they also started continuous shows, and as their theatres were in better locations, his business began to fail off.

Hall is said to have made and lost \$250,000 during his stay in Chicago. Fifteen years ago he made \$200,000 in the roller-skating business, controlling at one time more than twenty rinks. He held them too long after the craze died out, and failed.

CRITICS DINED.

At the invitation of E. D. Price, business manager of Proctor's Pleasure Palace, a number of dramatic critics of the New York papers witnessed a special performance by the Pantzer Brothers on Friday afternoon last, and afterwards partook of a splendid dinner in the German cafe downstairs.

The dramatic writers of nearly every prominent paper in the city were present, and at the close of the dinner speeches were made in which Mr. Price was warmly congratulated on his success in conducting the affairs of the Pleasure Palace.

A FRENCH COMEDIENNE.



PAQUERETTE.

It is a well-known fact that pretty actresses seldom care to conceal their beauty under a make-up which hides their charms from the audience. No matter how big a hit that may have a chance of making, they find it very hard to cover up nature's gifts with the transforming paint and powder.

Mlle. Paquerette, whose picture is presented herewith, is an exception to this rule. Endowed by nature with a very pretty face and charming figure, she deliberately turns herself into what matinee girls call "a fright," in order to more effectively amuse the public.

A MIRROR man had a conversation with Paquerette at her hotel one day last week, and never in his whole life did he so wish that he had not neglected the study of French at school, as the clever Frenchwoman was in the best of humor and rattled on in the most charming way imaginable, about herself and her career.

Her remarks were interpreted by her husband, who speaks excellent English, and it was very interesting to watch the expression of Mlle. Paquerette's face, as he turned her bright chat into everyday vernacular.

Mlle. Paquerette, who, by the way, does not wish to be confounded with another performer of the same name, who was seen here a few months ago, was born in France. Her parents were performers, and from the time of her birth almost she had a yearning for footlight fame. She made her first appearance at the Ambassadors, a Summer music hall in Paris, in 1889, where she made an immediate success. She had surveyed the field carefully, and made up her mind that there were too many regular soubrettes on the boards, and that unless she did something new, she would stand but a poor chance. She therefore determined to do a character specialty, impersonating a French peasant girl of an extremely awkward type. She spent several months in the small French towns studying the dialect of the peasant girls, and keeping up an incessant practice of the most outlandish dancing steps she could think of. Finally she presented the act to the public of Paris, who were quick to recognize the fact that there was something new under the sun, and flocked to see her accordingly.

Tony Pastor saw her in Paris in 1892 and immediately engaged her for a season in America, where her success was equally as great as in her native country. She is now at Pastor's Theatre, this being her second visit to this country.

Paquerette's performance is absolutely unique. Although she sings her songs in French, she has cultivated her gift of pantomime so well that by the mere turn of a finger she can convey the meaning of whole line. She is much attached to her little donkey, on which she makes her entrance, and which helps her to make a good deal of fun during her first song. In spite of her talent, Paquerette has her share of feminine vanity, for she sings her last song in a very becoming gown, wearing her own hair, and with all traces of the funny make-up of the peasant girl removed.

ELECTION DAY BUSINESS.

The business done by the New York vaudeville houses on election day was enormous. At Proctor's Pleasure Palace the orchestra had to be placed on the stage, to accommodate the crowds. At Keith's over five thousand tickets were sold. At Koster and Bial's, Proctor's Twenty-third Street, and Tony Pastor's the capacity of the house was tested afternoon and evening.

J. H. HAVERLY TO GO OUT.

It is said that Colonel J. H. Haverly is organizing a mammoth minstrel company for a tour through California. He has been investigating the condition of things in the California towns, and is satisfied that his venture will prosper. He has engaged the California baritone, Charles W. Knox, for the company.

GILMORE AND LEONARD TO STAR.

Gilmore and Leonard, who are known as "Ireland's Kings," and who are now with James Thornton's Elite Vaudeville company, will leave the vaudeville shortly and begin a starring tour in a new comedy written especially for them, the title of which is Hogan's Alley.

VAUDEVILLE JOTTINGS.

"When Violets Are There" is the title of a new song by Charles W. McClure. It is published by Joseph Hammer of Milwaukee, Wis.

Jay X. Binkley, the well-known tenor, is making a hit with a new song "Courting on a Wheel."

Sam Hindes is now stage-manager of Fields and Hanson's company.

William Ashton, of the original Ashton Brothers, is practising a four-brother act in a gymnasium in Cincinnati.

Tonner and Frobol, the aerial comedians, are playing dates for the first time in six years. They opened at Shea's Music Hall in Buffalo, Nov. 4, for two weeks.

Manager John W. Isham reports that his Octoors continue to do a very large business. During the engagement at the Howard Atheneum, in Boston, hundreds were turned away, and Manager Lothrop was delighted with the performance. A ball and banquet was tendered to the company by the Comus and Marlborough Clubs on Wednesday evening. The new costumes are now in use and add materially to the effectiveness of the entertainment.

Among the performers who have lately pleased the residents of Portland, Ore., are Carrie Winchell, Amy Grenville,

Morris, George C. Troxell, Gracie Laying, Lamore Sisters, and Herbert and Billy Bell.

The stage setting used for Lydia Yeaman's Titus during her stay at Keith's was the most elaborate ever seen in a variety house in New York. The scenery was new, the furniture and ornaments were very beautiful, and the fire burning merrily in the grate lent an air of comfort to the stage which was truly refreshing.

Walter Schlosser, who has been stage manager of the Bon Ton Theatre, Jersey City, for two seasons, has resigned, and will retire from the amusement business.

Mabel Stillman, the whistling Patti, was the star feature of the Sunday concert at Proctor's Pleasure Palace on Sunday Nov. 3. She heads the bill at Shea's Music Hall in Buffalo this week, introducing a new repertoire of popular music and some handsome new costumes.

Marie Barnou, just from England, made her New York debut a few nights ago at the Manhattan Athletic Club Theatre.

The concert hall in the Harlem Opera House will be converted into a music hall by Oscar Hammerstein. The entertainment will be furnished by artists from the Olympia.

Nellie Ganthony, "the female Grossmith," has been engaged for the Sunday concerts at Proctor's Pleasure Palace.

Saida Ben Ahmed, a Mahometan, was married on Friday, Nov. 1, to Charles Dalmene, a Protestant. The knot was tied by the Rev. N. B. Bening. Both are members of the Bark Ben Ahmed Troupe.

Frank Cushman, the well-known minstrel, had a benefit at the Schiller Theatre, Chicago, on Sunday evening.

William Jerome, who headed the cast of Town Topics, played at the Casino, Chicago, last week. Wood and Sheppard are keeping on with the play.

Clara Beckwith, the champion swimmer, who recently accomplished the feat of floating forty days in a tank at the Casino, Chicago, has accepted an engagement to appear at the Atlanta Exposition.

Miss Rombella, the Berlin sand-painter, who makes pictures by simply strewing colored sand upon a sticky surface, has been engaged by cable to make her American debut at Proctor's Pleasure Palace on Nov. 25.

The Sisters Leigh were engaged for four weeks at the Orpheum, San Francisco, in their Trilly dance, and they are now entering a proposition for an indefinite engagement at this theatre. They will be seen in New York in a new dance in March at a prominent music hall.

Dolina, the character artist, sails for Europe this week on the *New York*.

The opening of the new Imperial Music Hall has been postponed until Thanksgiving week. Manager Kraus found that he could not have everything ready in time to open last night, so he decided on the postponement.

Our Chicago vaudeville correspondent reports that former variety stars, who were in the Windy City made hits. Among them are John T. Kelly, Gus Williams, William Cameron, Willis F. Swentman and Helene More.

Several very handsome palms now ornament the outer and inner lobbies of Keith's Union Square Theatre. They were purchased by Mr. Keith at the recautious sale of the late Samuel J. Tilden's conservatories at Greystone.

A rumor went the rounds last week to the effect that Sells Brothers had purchased the interest of the Barnum heirs in the Barnum and Bailey Show. James A. Bailey denies this. He says the Barnum heirs have no interest to dispose of, as he is sole proprietor of the concern.

Henry E. Disney, who is touring the West with a vaudeville company, may appear in The Kaleidoscope, at the Casino, next Spring.

O. L. Concanon, the materializing medium, is ill with pneumonia.

Mile. Polaire will shortly return to Paris to fill a two years' engagement at the Folies Bergères.

Jillie Mackey, the pretty contralto, has made a hit of substantial proportions in London. She is now singing at the Tivoli, Pavilion and Oxford music halls. In December she appears in Dick Whittington, playing the part now being done by May Yoshé.

Edward M. Faver and Edith Sinclair have gone back into the vaudeville. They are at Hyde and Behman's, Brooklyn, this week.

Low Dockstader and Tschernoff's dogs will be the leading attractions at Keith's next week.

The female orchestra at Proctor's Twenty-third Street Theatre is a thing of the past. The solitary pianist has taken their place, and the innocent old front row gentlemen who used to feast their eyes on the fair players now must travel up to the Pleasure Palace, where a front seat costs two or three times as much as it does down town.

The Sunday concerts at Koster and Bial's have been very successful so far. The programme last Sunday was especially good, and included the new march, "General Sickies," by Ernst Bis; overture, "Tantalus," Suppe; soprano song, "Charmant Oiseau," sung by Ni-a Bertini Humphreys; Liberti's Neapolitan Triad in vocal and instrumental music; waltz, "Marlborough"; Berfort; cornet solo, "The Lost Chord," by Jules Levy; patrol, "The Crack Regiment"; Toman; march, "The Only One Girl's Trip Around the World"; Poerner; Tonight Dance, No. 3, B flat major; Meyerbeer; Dance, Espanole, "Lola" and "Polka Caprice"; Perlet.

The Vaudeville Rialto has a deserted appearance on Tuesday afternoon, owing to the fondness of its frequenters for attending Tony Pastor's matinees. The young men in the profession get points by watching the general Tony, as he emphasizes his comic songs.

Vesta Victoria's new songs are: Over the Back Yard Wall, Blighted Truth, That's What He's Done For Me, Pull the String, and a cooer song called, He's Waltzing Round Himself.

THE BROOKLYN HOUSES.

J. W. Kelly heads the bill at Holmes' Star, and some of the others are Casfield and Carlton, Adolph Popper, Cook and Clinton, and the Lauri Family.

At Hyde and Behman's Edward M. Faver and Edith Sinclair, who are old variety favorites, are the top-bills. Others are George Fuller, Golden, a clever acrobat, Eddie Adair and Walter Vanderlip, and Sherman and Morrissey.

Lydia Yeaman-Titus, Al. H. Wilson, Severus Schaefer, Montague and West, C. W. Littlefield, and Leo and Haynes are amusing the Gaiety patrons this week.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hookey's South-Side Theatre presented an unusually strong bill the past week, embracing Signor Alfred Bianchi, the dancer, who was formerly with Henderson's Extravaganza, co., who made a hit. Professor Wormwood's troupe of trained dogs and Monkeys were inimitable. The others who contributed in a meritorious manner were the Quaker City Quartette, Hill and Hull, Tapack and Stender, Bernard Dyllyn, Zelma Rawlton, McDonald and Stone, Kelly Brothers and Minnie Mather. Gunther's play, Mr. Barnes of New York, was well staged and acted by a selected co.

Hookey's West-Side Theatre opened to S. R. O., and the business kept up throughout the week. The programme was an enticing one, including Lew Dockstader, who appeared in white face and a new act which was decidedly entertaining. In addition Gertie Reynolds, Perry and Tenthrock, The Highley's, Lillian Perry, Belle Isham and the Jacob's, gymnasts, appeared together with the stock co. in the Two Orphans.

Olympic Theatre: The continuous bill offered was one of the biggest of its kind that has appeared at this pretty house this season. It included the Russell Brothers, the Irish comedians; the favorite dancer, Anna Glover; Falke and Seman, musical artists; Dare Brothers, horizontal bar performers; Blockson and Burns; comic singer, Johnny Carroll; Thompson and Sust, the Morellas, Harry Budworth, Fields and Lewis, Burt Murphy, Bailey and Dawson, Kilroy and Rawson, John Williams, Palmer and Montrose, Rapp and Saxe, and a burlesque entitled The Two Off 'Uss, which introduced the Russells. Business was very large.

Lyceum Theatre and Music Hall: Well patronized, and Manager Thomas L. Grenier, bent on securing the best, is evidently succeeding. Rose Sydell's London Belles furnished the entertainment, and a really good one it was. The olio included Mandoline Forrest, Campbell and Shepp, Kelly and St. Clair, George C. Davis, J. McC and La Pearle, Leo and Chapman, Coleman and Martin, and the three De Mores in a new act with electrical effects. A burlesque concluded the per-

formance. The Lyceum seems to have caught the popular fancy in earnest.

Casino: The past week a long array of talent was presented, including Charles and Amy Edisworth, Will White, Curtis and Gordon, Brown Brothers, Professor E. Abt, Lizzie Johnson, Maria and Goldwin, McNulty Sisters, Slackey, Marie Lillian Castle, Tony Ryan and Larry Sutton, Al. Leech, Coleman and Martin, Sadi Alfarati, Horowitz and Bowers, William Jerome, late with Town Tops co., and Charles Stewart's skit called The New Judge.

Sam. T. Jack's Opera House: The Harry Montague Burlesque Vaudeville co. gave an excellent performance to good business. Emma Warde reappeared; other specialists were Harry Montague, Carrie Duncan, Dolly Davenport and others. The comedy sketch, My Uncle, was very amusing. Joe Choyinski and Will Mayo were also in the bill.

Park Theatre: Many good acts were presented, the best of which was the trapeze performance given by the Mendoza Sisters, who were graceful and daring.

The Orpheum presented the usual good variety bill to satisfactory business.

Kohl and Middleton's, South-side Museum, had a big Wild-West show that drew crowded houses night and day.

Crawford Bro's. Minstrels closed their session.

Winfred Van Osdol, the whistler, is making a hit in his novel specialty.

The Tennis Theatre remains dark and there seems to be little prospect of its reopening.

Dick Little is still making Chicago his headquarters. William Cameron's specialty which he introduces in the Twentieth Century Girl made a great hit.

Manager Sam. T. Jack has returned from a tour of inspection. He reports his different companies are doing a very satisfactory business. HARRY EARL.

PHILADELPHIA, PA.—The three houses devoted to vaudeville in this city, viz., Gilmore's Auditorium, Bijou Theatre, and Lyceum Theatre, played the past week to crowded houses, the programmes containing attractive features, and deserving the immense business.

Harry Williams' Own company opened at Gilmore's Auditorium, and was warmly welcomed by a large audience. The leading members of the company are Wilson and Errol, McAvoy and Mac, Gertie Gilmore, Daly and Hilton, Walbrook, Imagine Comer, Felix and Cain in pleasing novelties. Reilly and Woods co. come in; Trodino Vaudevilles, with Sandow, 25.

A novelty, the Eidoscope, is this week the great card at the Bijou Theatre, thus being its introduction in America. It is on the style of the kinetoscope, but projects pictures on a screen, showing the person or thing in action life-size, so that any interesting event can be shown with life-size figures, as if taking place before the audience. The vaudeville features are Metropolitan trio, Marie Mather, soprano; Hanley and Jarrow, Reed Family; of seven, the Graces, contortionists; La Mothe and Milton, Frank Riley, Sheridan and Forest, Scanlon and Welch, the Vantines, hat spinners and grotesques comedians.

At the Lyceum Theatre, Manager Germon this season is doing a phenomenal business, the attractions are of a superior order, and there is a reliable steady run of patronage with every change of bill. Joseph Oppenheimer's spectacular production of *Zorro* remained for second week, strengthened with new specialties, with success. London Gaiety Girls follow Nov. 18.

S. FARNHAM.

SAN FRANCISCO, CAL.—The introduction of several new stars has had a tendency to swell the box-office receipts at the Orpheum the past week. The Ella Zoula Troupe, pre-empting a sensational high wire act, is the feature. Marlow and Plunkett are quite clever in their banjo playing and funniness. Charles W. Knox deserves mention as a ballad singer, and the Leigh Sisters, formerly with The Passing Show, are dancers of the highest order. Memphis Kennedy, John Higgins, Gilbert and Goldie, Louis Fialkowski, the Gotham City Quartette and the Shrode Brothers repeat their former successes. Next week, the Four Lassards, comedy sketch artists; Emily and Kate Girard, grotesque artists, and Ida Howell, singing comedian, will swell the ranks.

Sheik Hadji's Troupe of Bedouin Arabs will visit this week after their engagement with the Buffalo Bill Combination ceases.

The bill at the Orpheum week of 4 is above par, and the attendance has been unusually large. Harry Steele as a singing and skating comedian is very fair; Marlowe and Plunkett cannot sing, but are clever performers on the banjo, and are humorists as well; the Four Lassards in their original acrobatic comedy sketch, Fun in a Country School, entertain the younger sex; the Sisters Leigh are very graceful in their Trilly dance, and decidedly pretty; Ida Howell is very fascinating, and has already become very popular; Ella and Luisa Zoula do a very thrilling performance on the lo ty wire; the Brothers Schrude, Gotham City Quartette, and the Bates continue in popular favor. The Orrin Trio, trick pantomimists; and the Crescendos, electric musical grotesques, will be the new features next week.

The People's Palace Music Hall, formerly the Circus Royal, will reopen the coming Saturday night. A first-class vaudeville and circus performance, as well as vocal and instrumental concerts, will be given.

Thomas Leary and Gilbert and Goldie left last Monday for Denver, where they open at the Orpheum.

H. P. TAYLOR, JR.

KANSAS CITY, MO.—At the Gillies the stock co. appeared to advantage 3-9 in An Unequal Match. In addition to this were a number of clever specialty acts, among them Morris Manley, monologist; the La Clede Brothers, trapeze performers; Rose Mariste, flying perch performer; the Whalins in a specialty sketch, and Manday Dutton, buck and wing dinner.

At the Novelty Theatre the bill for 3-9 included Hause and O'Brien, Netter and Williams, Finn and Weston, Stanley, Flinney and Compton, Kherne, Jenkins, Bloddy, Billy Bitez. Next week, Fitzgerald and Lewis will appear in their comic success, The Cruel, introducing eighteen specialty artists.

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H. P. TAYLOR, JR.

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and the quality of the performance was better, hence the increase of patronage.

BLOOMINGTON, ILL.—New Grand (C. E. Perry, manager): Gus Hill's New York Stars pleased a small audience.

GLOVERSVILLE, N. Y.—KASSON OPERA HOUSE (A. L. Cowell, manager): Cazman's Royal European Vaudevilles gave one of the cleverest performances in the vaudeville line ever seen here to rather light business.

KALAMAZOO, MICH.—GRAND OPERA HOUSE (W. G. Bush and Al. Duray, managers): Business good. The following artists appeared week of 4: Harry De Gray and Millie Josephine, Sherwood and Meredith, Gilmore and Boshell, and Baret and Fleming.

NORTH ADAMS, MASS.—At the Bijou theatre this week Rice Brothers' Comedians in A Trip to A Circus, gave good satisfaction. Eira Rice, empress of the flying rings; Violet Cameron, vocalist; James Irwin, balancing trapeze act; Billy and John Spencer, comedians and dancers; Rice Brothers, triple bar act impersonating a Chinaman and Rube; and a funny farce. All went to make up a good bill and applause was frequent. The attendance was good all the week. Four performances were given 5, election day.

NIAGARA FALLS.—MUSIC HALL (Tierney and Mahony, managers): Week of 4 Dulcinea (Flora De Bois), Allan Addison, Myrtle Renio, Dan McCarthy, Mona Wayne. Performance not as good as usual; light business.

NEWARK, N. J.—WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): Weber and Fields and a good co., including Lotte Gilson, have drawn good and well-patronized houses 4-9. Election night there was a crowded house. Irvin Brothers 11-16, Jack's 14-15.

LAURENCE, MASS.—PARK THEATRE (George F. Concord, manager): Ida Siddons' Big Burlesque co., headed by Williams and Barton, appraised 4, for good business. Julia Watson's Statuary co. is undecided for next week.

STEVENVILLE, Q.—LONDON THEATRE (Frank J. Watson, manager): Eddie Melrose, in his club-swinging act; Beatrice Arden, female baritone; Wright and Moxie, in a black-face sketch; Dan Randall, comedian; Will, Ted and Ida Hailley, in a comedy sketch; Sandy, the talking horse; Barney, the boxing donkey, Jimmy Curley and his dancing dog made up the bill for the week of 4. Business continues good.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): A straight variety bill filled the house week ending 8; new numbers 4. The four Schrodes, John Higgins, Marlow and Plunkett, Lillie Monterey.

The Bicycle Troubadours, headed by Lillian Mason, who left here last month for Atlanta, had their financial tires punctured in Arizona and are returning on the instalment plan.

STORY.—David J. Story, in Somerville, Mass., on Nov. 4, aged 62.

PICK.—A daughter to Charles and Ethel Pick, in Chicago, on Oct. 31.

DICK.

GILPOLE.—Benjamin Gilfoil, in New York, on Nov. 5.

MORTON.—Will H. Morton, on Nov. 2, in Pittsburgh, Pa.

OPPENHEIMER.—Leopold Oppenheimer, in New York, on Nov. 5.

ROSEWALD.—J. H. Rosewald, in San Francisco, on Oct. 28.

STORY.—David J. Story, in Somerville, Mass., on Nov. 4, aged 62.

WICK.—F. Wick, in New York, on Nov. 5.

THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, Oct. 26.

M. Paul Drouet's much trumpeted melodrama, *Duguesclin*, has not a little disappointed expectation. The play, of course, does not try to be a work of art. No one acquainted with the former president of the "League of Patriots," now turned poet, expected it. But, worse still from a manager's point of view, the drama is not even interesting or lively.

The plot, which is vague and meandering, is divided into three acts, a prologue and an epilogue.

The prologue takes place by the riverside, under the Pont au Change, A. D. 1358. Rebels, led by Etienne Marcel, have captured the Louvre, and the Dauphin Charles, regent of France, as his father, John, is a prisoner in England, is seen to escape across the river in a boat with two followers, meaning to fly to Vincennes. The scene only lasts ten minutes and is one of the most effect ve in the play.

Act I carries us off to Pontorson in Brittany, the house of Duguesclin. Jacques Bureau, who was one of Charles' followers during his escape, comes to Duguesclin, to ask him in the Dauphin's name to take the command of the royal forces against the rebels. The famed chieftain debates with his lieutenants Jean Goyon, blindly devoted to his master, Caours, the traitor, de Mauny, faithful but wary. All three express opinions the drift of which is immaterial, and which are but so much padding. The end of it all is that Duguesclin will repair to the Dauphin's s de with Bureau, his lieutenants following. He accordingly bids farewell to Tiphaine, his wife, and Julianne, his sister, with whom, so it appears, both Mauny and Caours are in love, the episode having for the rest nothing whatever to do with the story.

Act II. is for the most part irrelevant. Scene I. is a debate in the Royal Council Hall at Vincennes. The Dauphin and Regent are against civil war. But Duguesclin advocates first taking Paris from the rebels, and then seeing about turning the English out of France. Eventually his advice is followed and Duguesclin calls his officers to give them his orders. The traitor de Caours thereupon, in good old style, tries to poison his chief's mind and insinuates that Duguesclin would make a far better thing of it if he worked for himself and not for the King. Of course Duguesclin refuses. The act ends rather tediously with Jean Maillard's lengthy account of how he has just killed Etienne Marcel—the episode is historical. The only interesting fact about the episode in its dramatic form is that Jean Coquelin—son to Coquelin aine—plays the part of Jean Maillard, this being his only appearance in the piece.

The love episode comes to the fore again in Act III., where Julianne et Caours in the convent of Saint-Leufroy, near Cocherel, where not long after Duguesclin fought the English army, tells him her love. Short and sweet, however, is Love's tragedy, for Duguesclin finds out that Caours is in the pay of the English and dismisses him, the faithful Mauny challenging him and killing him later on. The act ends in a war-like strain. The commander of the royal forces comes to hand over the generalship to Duguesclin, who, after rating every one for being too stuck up, accepts. Bugles sound, a prayer is said, and the curtain falls to the jingoist cry of "L'Etranger hors de France!"

The epilogue is an excuse for effective scenery and handsome costumes, it being entirely taken up by the coronation of Charles V. at Reims, which reminds one of the crowning of Charles VII. in Sardou's *Jeanne d'Arc*, at the Porte St. Martin two or three years ago, when Sarah Bernhardt was lessor of the house.

In fact, the whole of Duguesclin, just like *Jeanne d'Arc* was, is nothing but an excuse for scenery and tableaux, and as such it is certainly a success. The other attraction in the piece is of course the impersonation of Duguesclin by Coquelin, in whom all the interest of the play centres. Coquelin plays the part with admirable bluntness, good humor and soldierly dash. Even his good acting, however, cannot redeem a piece both badly constructed and badly written.

THE THEATRE LIBRE REOPENS.

The *Theatre Libre* reopened this week under the management of M. Paul Laroche, a social comedy, *La Fumé, Puis la Flamme* (Smoke, then Fire), by M. Joseph Caraque, being on the bills. The plot of the piece is, as usual, adultery—only more so.

Act I. introduces us at once into the queer home of Michel Genies, who has just succeeded, we learn, in throwing up an old mistress of ten years' standing, a widow, Madame Sicard. She wreaks her revenge, however, by announcing the marriage of Bastide, his best friend and his wife's lover. Madame Genies, much upset at the news, manages to get the projected match broken off. This opens Genies' eyes, who determines to leave the house rather than turn his wife out.

In Act II., however, Genies is still living with his wife. He has not been able to make up his mind to go. Instead, he has gone in more and more for debauchery, this time openly. His wife, sentimental and romantic, but disgusted with Bastide, is taken with one Léon, a handsome barber's block of a gendarme.

Act III. takes place in the garden. Michel is sallying forth for one of his nightly expeditions. But though appearances are against him, he is going to reform and is in love with his wife again. Accordingly when Jeannette, the maid whom he has seduced turns up, he tells her she must go, and be virtuous in future. "Le beau Léon" then appears upon the scene, bent on obtaining by fair means or foul, a hearing and something more from Clotilde Genies. He does so, for he succeeds, by playing on her highly strong and romantic nerves, in convincing her that he is at last in the ideal Romeo. Moreover, he shows how unworthy her husband is by bringing out a bushel of his love letters and giving her statistics in detail concerning his *amours*. This episode not unnaturally was hilariously received by the audience.

Act IV. takes place the next morning. Clotilde has promised to run away in the afternoon with Léon. She hesitates still, however. On the other hand, Michel is determined on making up with his wife. Madame Sicard appears upon the scene overjoyed at being able to bring the news to Clotilde that Léon has eloped with an heiress. Clotilde faints. Whereupon Michel, who guesses the truth but will not reproach his wife—it would, indeed, be cheeky of him to do so—gradually wins her over to him, and as the curtain drops they fall into each other's arms, crying "why talk of forgiveness, *nous nous aimons!*" Which shows that the purpose of the play is to prove that when both have gone wrong it is best to make it up and let bygones be bygones.

The last act is by far the best, the three others being marred by the author's irritating habit of indulging in long and tedious "psychological analysis" monologues.

THE LATEST HIT AT THE VARIÉTÉS.

Le Carnet du Diable, the last hit at the Va-

riétés, is one of those funny French plays which it is well nigh impossible to retell in cold blood. Belphegor, an extremely gay though married man, is sentenced by Satan's tribunal, which at length loses patience at his follies—so manifold are they—to live forever the quiet life of an octogenarian for the space of a year. Poor Belphegor's way out of the difficulty is to borrow a thousand draughts "on Love's bank" from Arsène, a young but penniless student, who in exchange gets a proportionate amount of luck. Arsène is anything but happy, however, for he is reduced to the plight Belphegor was in before their little transaction.

It may easily be imagined what a fabric of innuendos and sous-entendres may be evolved out of such a plot as this. The plot, however, is immaterial, and the piece is but an excuse for showing off pretty women in various stages of undress. This being the object, the play must be pronounced a huge success, and, as the audience is satisfied, the manager can hardly be blamed. I suppose, for doing his best to please them.

THE MUSICAL WORLD.

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L. JERROLD.

THE DRAMA IN GERMANY.

BERLIN, Nov. 1. Silvano, by Mascagni, is a failure, although the composer has been conducting in person, and in spite of the fact that the houses have been sold out every evening.

Glanzenz Elend, by Adolf Rosé, is announced at the Lessing Theatre.

The Royal Theatre is preparing Die Grossmama (Grandmother), by Esitsche.

Müde Liebe (Tired Love), by F. Darrmann and F. Fuchs, is to be done in this city.

Ein Treuer Schelm, an opera by F. Hummel, is not a success.

Signor Canio was taken suddenly ill, and was unable to appear in the evening's performance of *Bajazzo*. His place was taken at a moment's notice, and sung in German by Werner Alberti.

COUNTESS GUCKERL, by Schonthan, is to be played at the Lessing Theatre. Judic, Coquelin, and it is said, Sarah Bernhardt, are soon to appear here. Also—Paulus.

Gerhart Hauptmann's Die Weber is still running here.

Wiel Hassenmuller will become manager of the Adolf Ernst Theatre on Nov. 1.

A new ballet has been produced at Kroll's. It is entitled Dreams in the Bremen State Wine Cellar.

NOTES FROM VIENNA.

Charlotte Wolter, for years leading lady of the Burg Theatre, will retire to private life.

Manager Jauner, of the Karl Theatre, has definitely prohibited the claque there.

Lieblich at the Burg Theatre is a success. It is a drama by Arthur Schmitz. The author was called at the close of each act. The plot is simple. It tells the story of a girl of the middle classes who has fallen madly in love with one above her in station, and through her infatuation ruins her life. The heroine is enacted by Fraulein Sandrok, her father, a violinist at one of the provincial theatres, being played by Herr Adolph Sonnenfeld. The scene is laid in Vienna.

Recht der Seele (The Right to One's Soul), by Giacasa, a tragedy in one act, has also been favorably received at the same theatre. The theme of the play relates to a woman who loving one man weds another, but remains faithful.

Herr Lindau, while enacting the title-role in The Mikado at the Theatre an der Wien, fell to the stage unconscious. He is in a critical condition.

Die Beiden Klingsberg (The Two Misses Klingsberg), by Katzebe, is to be done at the Burg Theatre, with Herten Sonnenthal and Mitterwurzer in the dual roles.

Der Heirathschwindler (The Marriage Swindler), a farcical comedy by B. Buchbinder, is a laughing success at the Raimund Theatre.

Joseph Jarno's farce, Ein Rabenwate (Father of the Ravens), is a popular but not artistic success at the Josefstadt Theatre.

Die Fremde Frau (The Strange Wife), by F. H. Gesseken, is accepted at the Raimund Theatre. It relates the story of a wealthy German merchant who has wedded a Russian baroness.

The marriage is an unhappy one, and points out a moral as to whether it be advisable for people of different nationalities to marry.

THEATRICALS IN MUNICH.

Frau Moran-Olden, a member of the Munich Opera company, owing to differences with Manager Ernst Passart, has asked to be released from her engagement.

Grand opera is now frequently given on the same evening at the Opera House and at the Residenz Theatre.

Ludwig der Springer, an opera by Professor Sandberger, of this city, will have its first production in the near future at Coburg.

Miss L. Foy, the serpentine dancer, is at the Blumen Sale.

Emil Drach, leading man of the Court Theatre, goes to Theatre of the West End, Berlin.

The operetta The Karlschüler is a go at the Gartner Platz.

Fraulein Heese as Madame Sans Gêne and Ernst Passart as Napoleon, are still drawing crowded houses to the Residenz.

Franz Ramlo, the original of Ibsen's Nora in Germany, is the wife of the author Kerr Konrad. She was at one time engaged to be married to Ernst Passart.

Fraulein Dandler, the leading juvenile actress of the Court Theatre, is one of the most beautiful women in the world and a good actress.

They are trying to abolish theatrical agencies here.

Franz Brakl, the tenor, who starred in America, thinks the United States the greatest country in the world.

THE DRAMA IN DRESDEN.

Adolph Klein commenced an engagement at the Residenz Theatre on Oct. 16 in Gordon Pasha.

A Spanish song, "La Partida," by Rodriguez, will be sung by Francesco D'Andrade at his concert on Nov. 15.

Marcella Sembrich made her first appearance here in concert on Oct. 9. The great prima donna was enthusiastically received, and the critics unite in saying that Madame Sembrich's voice is as good as it ever was. She sang select-

riétés, is one of those funny French plays which it is well nigh impossible to retell in cold blood. Belphegor, an extremely gay though married man, is sentenced by Satan's tribunal, which at length loses patience at his follies—so manifold are they—to live forever the quiet life of an octogenarian for the space of a year. Poor Belphegor's way out of the difficulty is to borrow a thousand draughts "on Love's bank" from Arsène, a young but penniless student, who in exchange gets a proportionate amount of luck. Arsène is anything but happy, however, for he is reduced to the plight Belphegor was in before their little transaction.

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READ THE LATEST FROM PHILADELPHIA, WEEK OF OCT. 28.

It is doubtful if a more delighted or better pleased audience ever filed out of the People's than that which witnessed the new electrical and spectacular production of Goethe's immortal story by Joseph Callahan last evening. Never in the history of theatres has any play had a more elaborate production. The best electrical and mechanical devices that would add to the effectiveness of the stage settings and lend splendor to its many weird scenes have been adopted. The Grand Plaza of Nuremberg, the Town Square and Marguerite's cottage and garden formed handsome sets, and the celebration of Walpurgis' night on the Brocken was a most impressive spectacle. Mr. Callahan gave a brilliant impersonation of Mephisto. Mr. Callahan was compelled to step before the curtain in response to loud calls and to make a short speech.—*The Press*. A large and appreciative audience greeted Joseph Callahan's production of Faust at the People's Theatre last evening. The stage effects were truly beautiful and appropriate. The Brocken scene was an excellent illustration of stage-craft, and the other scenes won applause.

Beatrice Ingram's Marguerite was a praiseworthy impersonation of an important character.—*The Bulletin*. Mr. Callahan should feel gratified at the manner in which his efforts were received, and the audience is to be congratulated on being given such a remarkably smooth and altogether brilliant presentation of this most interesting work. The Brocken scene, showing the revel by night with brilliant effects, was one of the finest scenic displays of the season, and was followed by tumultuous applause. The other acts were equally well set and the company was uniformly good.—*The Inquirer*. No attraction that has ever appeared at the People's Theatre drew a more satisfied audience than the new production of Faust given last evening by Joseph Callahan. It was a theatrical event of more than ordinary interest. All that is weird and fantastic in mechanical stage-craft is added to the thrilling story of Irving's version of Goethe's poetic dream. Mr. Callahan's impersonation of His Satanic Majesty was all that could be desired by the most captious critics. He had the assistance of original creations of the scene painter, and illuminated by the latest electrical effect. The Brocken scene, so closely identified with the production of Faust, was given in a manner last evening that called forth praise.—*The Star*. Mr. Callahan appeared as Mephisto and he scored a genuine success, being greeted with enthusiastic applause. He certainly showed himself to be an actor of no ordinary ability. Mr. Callahan has introduced many new features in his production and made some radical changes that it must be confessed are exceedingly enjoyable.—*The News*.

FAUST—PEOPLES' THEATRE.—Joseph Callahan's production of Faust, which was disclosed for the first time at the People's Theatre, attracted one of the largest audiences of the season to Manager Bradenburg's play house. The audience was disposed to be critical, yet the thorough excellence of the entertainment early won its approval, and when the curtain fell upon the Brocken scene the applause lasted for several minutes. The curtain was raised again and again upon this scene. Mr. Callahan's Faust is an expensive production, the Brocken scene being an admirable example of stage-craft. The Apotheosis was also a fine picture, and other scenes won applause. Beatrice Ingram acted Marguerite in praiseworthy style, and other parts were enacted by capable players. There were two quartettes and their songs were a feature of the entertainment.—*The Record*. As a result of previous announcement to the effect that on the stage of Manager Bradenburg's neat and cosy theatre there would be an elaborate rendition of Faust, by Mr. Callahan and his competent company, last night there was an unusually large and appreciative audience present. In this production Hades, as presented in a marvelous glimpse of Dante's immortal description of the wails of the damned on their downward way to their eternal abiding place. In the midst of this terrible scene Mephisto is pictured in mid-air, his fiery and sharp-clawed wings fanning the tongue of fire over the lost soul, while the owl screech and the unfortunate howl with anguish and remorse. In the last act is represented a picture of survival beauty an unsurpassed splendor. It is the ascension of Marguerite among angels to Heaven amid music. Mr. Callahan was loudly applauded and was the recipient of a beautiful wreath made of roses. The audience at the conclusion of the performance called upon him for a speech. In reply he thanked the large audience for their kind appreciation of his work. The male and female quartettes, accompanied by the Florentine choir singers, made a great hit.—*John W. Conrad, The Item*. The production itself is a long way ahead of any other given in Altoona.—*Altoona News*, Oct. 27th.

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BOSTON CRITICS' OPINIONS:

William Courtleigh, as John Swiftwind, the full-blooded Sioux Indian, who has been educated in Yale College, and who finally renounces civilization in favor of his own people, after seeing the trickery that science leads white men into, was easily the hero of the play.—*Boston Advertiser*.

Among the male actors William Courtleigh, in the role of John Swiftwind, a Sioux Indian, educated and holding a commission in the U. S. Army, invested his part with a nobility and a spirit of savage innocence and heroism that completely won the hearts of the same auditors who applauded the loudest the discomfiture of the less civilized Indians.—*Boston Daily Globe*.

Mr. Courtleigh's impersonation was admirable. Rarely is it the pleasure of an audience to see another nationality represented among the leading characters, and in this case, where a Sioux Indian is one of the principals, there is nothing left to be desired. The part of John Swiftwind was played with elegance and artistic feeling.—*Boston Journal*.

As John Swiftwind, the assistant surgeon, Mr. William Courtleigh proved a great success. He was a thorough believer in the right and acted in a most manly and skilful manner in thwarting the sordid work of his superior.—*Boston Herald*.

The principal character in point of interest, John Swiftwind, referred to above, is played sympathetically, quietly, and effectively by William Courtleigh.—*Boston Post*.

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